



Free Improvisation in the Context of Repertoire Interpretation

An Applied Investigation of Derek Bailey's *Ballads*

by

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Submitted in fulfilment of the requirements for the Doctor of Philosophy

University of Tasmania September, 2017

DECLARATION

This exegesis contains the results of research carried out at the University of Tasmania, Conservatorium of Music between 2013 and 2017. It contains no material that, to my knowledge, has been accepted for a degree or diploma by the University or any other institution, except by way of background information that is duly acknowledged in the exegesis. I declare that this exegesis is my own work and contains no material previously published or written by another person except where clear acknowledgement or reference has been made in the text. This exegesis may be made available for loan and limited copying in accordance with the Copyright Act 1968.

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September 29, 2017

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Abstract

The purpose of this practice-led research was to investigate the use of free improvisation within the context of repertoire interpretation. Through investigating an historical model in which these two approaches to music making co-exist, my aim was to increase my ability as an improviser and interpreter of original music.

Free improvisation can imply an absence of premeditated organisation and content. Performing a repertoire requires the observance of some fixed material - reconciling these two approaches can therefore prove difficult as each contains seemingly contradictory methodologies. By investigating Derek Bailey's *Ballads*, a seminal recording on which these two approaches to music making co-exist successfully, a set of key concepts were derived to inform music making that utilises free improvisation in the course of interpreting repertoire. These concepts provide much needed information on the materials and approaches used within the above musical context, and within free improvisation as a whole - an area of research that has thus far been under-represented within academia.

The weighting of this research is 80% folio and 20% exegesis. The exegesis is comprised of an investigation of *Ballads* through transcription and analysis, self-reflective analysis investigating the utilisation of the research findings in a practice-led capacity, and discussion of recordings produced throughout the course of this research. The folio consists of commercial and concert recordings made between 2013 and 2017.

Considering Bailey's key materials and organisational approaches has highlighted the importance of a considered and structured approach when combining free improvisation with repertoire interpretation. Investigating a limited set of materials for an extended duration

enables any parameter to be improvised upon - be that material derived from a composition, from an established free improvisatory language, or a combination of the two. Applying this knowledge to the performance of my own compositions has greatly expanded my expressive and interpretative capability. Additionally, this research provides useful information for anyone wishing to investigate Bailey's improvisatory language in both practical and academic settings.

Acknowledgements

I would like to acknowledge many people for their support and guidance throughout the course of this research. Particular thanks goes to my supervision team of Associate Professor Andrew Legg, Associate Professor Anne-Marie Forbes and Dr. Nick Haywood.

My thanks also extends to family and friends including Elizabeth Kingston, Tam Hanson, and all the musicians who I performed with throughout the course of this research including Matthew Boden, Alfred Jackson, Tom Robb and Danny Healy.

I would also like to thank Don Bate and Stewart Long for the recordings of my work.

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Chapter 1 - Introduction, Literature Review & Methodology

1.1 Introduction

Derek Bailey (1930-2005) was an English born guitarist known widely for his work in freely improvised music. His performance and recording career, spanning from the 1950s until his death in 2005, features freely improvised music in a variety of settings, from solo to large ensemble performances. Bailey is recognised as an important figure in European free improvisation, being one of the earliest visible practitioners of the music described by the term, especially on the guitar. His improvisatory language featured juxtaposition and discontinuity as obvious features, with emphasis placed upon the exploitation of timbre and register investigated in the context of various approaches to pitch organisation.

As an improvising guitarist, my artistic practice focuses on the performance of original compositions in small ensemble settings. In the performance of my compositions, I utilise improvisation as the primary means of interpretation, incorporating various approaches with which to respond to and interpret composed material in any given performance. Developing as a musician in the context of the jazz tradition established the basis of my improvisatory language and the means by which I interpret compositions. Over the course of my development, I have investigated various models of improvisation, with an increasing interest in more abstract approaches, leading to an interest in free improvisation. However, challenges arise when endeavouring to utilise free improvisation within the context of repertoire interpretation, as the two areas of music making seem, at least superficially, contradictory.

The purpose of this research was to question how free improvisation can be utilised within the context of repertoire interpretation to uncover how these two vastly contrasting approaches can be utilised within the space of a single piece to create a successful, cohesive musical performance. An examination of an historical model utilising free improvisation in the context of repertoire interpretation was undertaken in order to address this research question. Transcription and analysis of the performances of Derek Bailey contained on the recording *Ballads*¹ was undertaken in order to identify key materials and organisational approaches, the identified materials and approaches were then used to formulate a set of key concepts.

Identifying instances of the key concepts emerging in my artistic practice, as a result of intentional application or influence imparted throughout the course of this research, has provided a means of addressing the questions posited in a practice-led capacity. Consequently, the new knowledge produced through the course of this research will include not only transcriptions and analytic discussion of the improvisatory language of Bailey, but also a collection of compositions, sound and video recordings that demonstrate how free improvisation can be utilised in the context of repertoire interpretation in a practical setting.

Being a practice-led research project, one of the primary motivations for undertaking this study has been to expand my artistic capability as an improviser, interpreter and composer of new music. Prior to commencing this research, my artistic practice utilised some materials common to free improvisation. This material however was often utilised in isolation; artistic activities were frequently separated into projects either repertoire based or entirely freely improvised. The research has provided a greater resource of materials with which to

¹ Derek Bailey, *Ballads*, Tzadik TZ7607, 2003, CD.

improvise, and enabled the use of free improvisatory materials when interpreting compositions.

Key concerns when selecting an example for investigation in which free improvisation had successfully been used in the context of repertoire interpretation included: a personal affinity for the music, for the artist investigated to be a recognised performer of the same instrument as the author, and the need for the recorded material to contain overt examples of free improvisation being utilised within the context of repertoire interpretation. To this end, the music of prominent free improvising practitioner Derek Bailey was chosen for examination, being a guitarist whose record *Ballads* features standard repertoire interpreted and responded to with free improvisation.

Currently there is a paucity of literature discussing the specific improvisatory materials and organisational approaches utilised by Bailey throughout *Ballads*. It is hoped that the key materials, concepts and organisational approaches identified by this research will fill a gap in the literature, and provide information for those endeavoring to understand the use of free improvisation in a variety of musical settings, both at a practical level for musicians and for those wishing to expand on the research area academically.

Before surveying the available literature, it is important to define the terminology utilised in the research question, in particular ‘free improvisation’ and ‘repertoire interpretation’. Defining ‘free improvisation’ succinctly can prove troublesome, as many different approaches to improvisation are often described by the phrase. Speaking to the difficulties surrounding descriptive terminology of this kind, Bailey commented in interview with Ben Watson:

‘Free music’, ‘total music’, ‘improv’, ‘improvised music’ and when all else fails, ‘free jazz’, are all labels which have never really stuck. This is logical: freely improvised music is an activity which encompasses too many different kinds of players, too many attitudes to music, too many different concepts of what improvisation is, even, for it all to be subsumed under one name.²

In the context of this research, ‘free improvisation’ will be defined as music that is created through the improvised investigation of materials. ‘Materials’ are musical content of any nature, be they composed and improvised, micro or macro. These materials can be informed by numerous approaches or limited by various parameters. The ordering and duration spent investigating any of these materials is open to the performer, and through contrasting durational investigations of material, formal structure within the music arises. This is in contrast to other approaches that may utilise pre-planned durations for the investigation of specific materials, such as various forms of jazz whereby harmonic and rhythmic structures are established and repeated throughout entire pieces – free improvisation treats all material as malleable; the selection of materials and the duration spent investigating them is defined by the performer.

Considering this proposed definition in conjunction with descriptions surrounding ‘European free improvisation’, an improvisatory approach often associated with Derek Bailey, strengthens understanding as to what is meant by free improvisation in the context of this research. European free improvisation, as described by Morris, emphasises the manipulation of timbre, is not reliant on preplanned harmonic, melodic or rhythmic structures and attempts

² Derek Bailey as quoted in Ben Watson, *Derek Bailey and the Story of Free Improvisation* (London: Verso, 2004), 263.

at a consistent unpredictability and juxtaposition of materials.³ Therefore, in the context of this research, free improvisation refers to the supplied definition and the materials, organisational approaches and concepts utilised in European free improvisation.

In the context of this research, ‘repertoire interpretation’ also requires definition. ‘Repertoire’ refers to composed content, whether jazz standards⁴ or original compositions – this could also be extended to apply to material not necessarily written or composed but pre-planned and agreed to prior to performance. Repertoire or composed content, by its very nature, contains materials that are not improvised; the duration or time spent investigating this material is also to some extent established prior to performance. ‘Interpretation’ refers to the way not only repertoire or composed material is rendered and interpreted by the performer, but also the means by which the material is varied and expanded upon throughout the course of an entire performance. Repertoire interpretation therefore, in the context of this research, describes complete performances containing both the rendering of composed content and improvisation that develops or responds to this material.

Much improvisation that takes place within the context of repertoire interpretation utilises the materials and durations outlined by composed content in order to establish parameters for improvisation. A typical bebop performance, for instance, will establish a metric pulse and cyclical harmonic movement that will be maintained for the duration of the performance. Central to much freely improvised music is the avoidance of repetitive, static parameters such as metric time or cyclic harmonic structures – parameters in free improvisation are established by the performer and investigated for as long as wished, as opposed to being dictated by a

³ Joe Morris, *Perpetual Frontier: The Properties of Free Music* (Connecticut: Riti Publishing, 2012), 103-104.

⁴ Jazz standards are compositions widely known and performed by jazz musicians, often originating as Tin Pan Alley popular songs or songs from Broadway shows or musicals.

composition. Therefore, combining both repertoire interpretation and free improvisation, two activities that utilise vastly different approaches to materials and organisation, can prove difficult. This research demonstrates how the two approaches can be utilised within the space of a single performance effectively.

1.2 Literature Review

The survey of literature focused on primary source material left behind by Bailey, material discussing Bailey biographically, literature that contextualises Bailey historically, material discussing the aesthetic values of his work and technical analyses and guides covering both Bailey and free improvisation as a whole.

Bailey amassed a substantial recorded output. His discography consists of more than eighty titles where he can be heard in numerous settings: solo performances, small to large ensemble, interdisciplinary configurations and mixed media projects. Recordings relevant to this research can be found in the bibliography. Bailey was also an active writer, authoring one book, *Improvisation: Its Nature and Practice in Music*⁵. Within this text, Bailey investigates improvisation and its use throughout various styles of music before focusing on free improvisation and his experience within the ensemble the *Joseph Holbrook Trio*. Bailey's description of the group's genesis and early forays into free improvisation, particularly when discussing their use of improvisational approaches informed by jazz, provides this research with useful areas of investigation when analyzing sections of improvisation that may be directly informed by jazz materials. Bailey also edited a music periodical *Musics*, and gave

⁵ Derek Bailey, *Improvisation: Its Nature and Practice in Music*, 1st ed. (Great Britain: Moorland Publishing, 1980).

many interviews throughout his professional life covering a wide range of subjects. In addition to these official publications and releases, Bailey also compiled a number of hand written notes which are kept in a private collection of the record company he founded, Incus records; a selection of these notes is available in Dominic Lash's journal article 'Derek Bailey's Practice/Practise.'⁶ Collectively, these sources amount to a large amount of primary source material.

Contextualising Bailey historically is of importance when endeavoring to gain an understanding of his improvisatory language. As discussed, to place Bailey in a broader genre or musical movement can prove difficult; generally his music is considered to be 'free improvisation' or more specifically 'European free improvisation'. In his examination of European free improvisation, prominent guitarist Joe Morris states:

One individual did not create it. There is no traditional compositional element. There is no particular resulting repertoire. European free improvisation is merely the name used to describe the individual work, body of work, performance practices, platform, and techniques of a group of musicians who share some common communities, some common aesthetics, and who engage in performances of improvised music that rely on the use of shared materials seeking a particular result.⁷

There are numerous sources that discuss European free improvisation in an historical context; broader accounts of the development of freely improvised music across Europe include

⁶ Dominic Lash, "Derek Bailey's Practice/Practise," *Perspectives of New Music* 49, No. 1 (Winter 2011): 143-171.

⁷ Morris, 98.

*Northern Sun/Southern Moon: Europe's Reinvention of Jazz*⁸ by Mike Heffley, *New Dutch Swing*⁹ by Kevin Whitehead and *Innovations in British Jazz*¹⁰ by John Wickes. Whilst not dedicated solely to Bailey, all three texts contextualize Bailey historically through discussion of the emergence and development of various types of freely improvised music throughout Europe. A more focused account of the context in which Bailey developed historically is contained in Trevor Barre's *Beyond Jazz: Plink, Plonk & Scratch – The Golden Age of Free Music in London 1966-1972*.¹¹ Barre's account of the development of free music in London provides valuable information concerning the ensembles and formations in which Bailey performed during the early phases of his artistic development.

The only work dedicated specifically to Bailey is Ben Watson's *Derek Bailey and the Story of Free Improvisation*.¹² This text is comprised of interviews with Bailey and accompanying commentary by the author covering early biographical details, Bailey's musical development, discussion of important musical projects, insight into the aesthetic values surrounding the music and occasional technical information concerning Bailey's improvisatory practice. It also includes interviews with many musicians Bailey worked with throughout his career, providing invaluable information with which to contextualise Bailey's work both historically, aesthetically and technically.

Additionally, it is worthwhile to consider freely improvised music that occurred outside of Europe, particularly the various approaches that took place during a similar timespan

⁸ Mike Heffley, *Northern Sun/Southern Moon: Europe's Reinvention of Jazz* (London: Yale University Press, 2005).

⁹ Kevin Whitehead, *New Dutch Swing* (New York: Billboard Books, 1998).

¹⁰ John Wickes, *Innovations in British Jazz: Volume 1: 1960-1980* (Chelmsford: Soundworld Publishers, 1999).

¹¹ Trevor Barre, *Beyond Jazz: Plink, Plonk & Scratch – The Golden Age of Free Music in London 1966-1972* (Sittingbourne: Compass Publishing, 2015).

¹² Ben Watson, *Derek Bailey and the Story of Free Improvisation* (London: Verso, 2004).

throughout America. Ekkehard Jost's *Free Jazz*¹³ provides a snapshot of various approaches to free jazz occurring in America contemporary to Bailey. *Free Jazz* also contains valuable technical analysis concerning the musicians discussed. Texts such as *This is Our Music*¹⁴ by Iain Anderson discuss the emergence of free jazz in a social context whilst others such as *The Freedom Principle*¹⁵ by John Litweiler cover both American development and the migration and influence of American musicians and styles upon European improvisers. Another text examining a different approach to free improvisation is George Lewis's *A Power Stronger Than Itself: The AACM and American Experimental Music*,¹⁶ a comprehensive work in which a differing model of free music performed by the AACM, both in its methodology and aesthetic values, can be viewed to better contextualise Bailey's music historically. Lewis' work mentions various meetings between members of the AACM and prominent European Free Improvisers, including Bailey, but notes a general lack of interaction between the two groups.

The aesthetics of freely improvised music as whole are discussed at length in much of the literature surrounding Bailey. Aesthetic and philosophical concerns have varying degrees of importance throughout free music, when discussing the importance of aesthetic concerns to different performers, Morris states:

For some aesthetics is the only important thing, leaving the rest up to their intuition; for others less so, and technique is addressed intentionally as a means to express their aesthetics. Either way, in free music, aesthetics serve as a foundation – even though

¹³ Ekkehard Jost, *Free Jazz* (New York: Da Capo Press, 1994).

¹⁴ Iain Anderson, *This Is Our Music* (Philadelphia: University of Pennsylvania Press, 2007).

¹⁵ John Litweiler, *The Freedom Principle* (New York: Da Capo Press, 1984).

¹⁶ George E. Lewis, *A Power Stronger than Itself: The AACM and American Experimental Music* (Chicago: University of Chicago Press, 2008).

they are not always formally stated – and the artist constructs music that fulfils their implications by embedding them in the music they make.¹⁷

Bailey can be considered in the latter category of aesthetic approaches mentioned - a musician who investigated his instrument and its expressive capabilities at great depth whose aesthetic was expressed in the way he combined these learned elements and techniques. Watson comments in regards to this that Bailey ‘places the guitar at the centre of his aesthetic. In fact, he places it above aesthetics!’¹⁸

Speaking to considering the instrument and technique as being of central importance to his practice, Bailey commented:

. . . [I] would claim to be a guitar player, that’s what I do. I’m not an artist. The art market has never appealed to me. Playing an instrument creatively – improvising – will include art, I suppose, but it goes well beyond the boundaries of art in many ways.¹⁹

As such, in depth consideration of aesthetics will be regarded as being outside the scope of this research, with a focus being placed upon Bailey as a guitarist and improviser. However, several texts were considered to once again contextualise the practice of Bailey. These include writings of the composers John Cage and Karlheinz Stockhausen,²⁰ whose approaches were studied by Bailey and the members of the ensemble *Joseph Holbrook Trio* during their

¹⁷ Morris, 33.

¹⁸ Watson, 2.

¹⁹ Bailey quoted in Watson, 2.

²⁰ A list of various writings from Cage and Stockhausen, and works discussing their music are available in the bibliography.

development as improvisers. Furthermore, there are various texts from contemporaries of Bailey discussing aesthetic views concerning improvisation such *No Sound is Innocent*²¹ and *The First Concert: An Adaptive Appraisal of a Meta Music*²² by Edwin Prevost.

Several guides both technical and more descriptive provide useful information concerning the materials and organisational approaches used throughout various approaches to free improvisation. Of particular interest is John Stevens' *Search and Reflect*.²³ Stevens, an improvising drummer who performed with Bailey, in his workshop handbook outlines various materials and exercises for use in a free improvisatory setting. Whilst not directly used for the analysis of Bailey's work, investigating these exercises both individually and within various ensembles provides a practice-led means of better understanding free improvisatory procedures. Other more descriptive guides such as John Corbett's *A listener's Guide to Free Improvisation*²⁴ and the previously mentioned *Perpetual Frontier: The Properties of Free Music* by Joe Morris also provide useful information with which to better understand both free improvisation and the music of Bailey.

Several texts concerning theoretical concepts are also of value to this research, providing a means of understanding the materials and concepts utilised by Bailey in both improvisation and interpretation. Ludmila Ulehla's *Contemporary Harmony: Romanticism Through the Twelve-Tone Row*²⁵ provides explanation of various 20th Century compositional techniques with which aspects of Bailey's improvisatory language can be better understood. In particular, Ulehla's investigation of rhythmic and melodic structure and asymmetrical motives provides

²¹ Edwin Prevost, *No Sound Is Innocent* (Wiltshire: Copula, 1995).

²² Edwin Prevost, *The First Concert: An Adaptive Appraisal of Meta Music* (Essex: Copula, 2011).

²³ John Stevens, *Search and Reflect*, ed. Julia Doyle (Twickenham: Rockschool, 2007).

²⁴ John Corbett, *A listener's Guide to Free Improvisation* (Chicago: University of Chicago Press, 2016).

²⁵ Ludmila Ulehla, *Contemporary Harmony: Romanticism Through the Twelve-Tone Row* (n.p.: Advance Music, 1994).

one means of understanding Bailey's melodic lines and use of 'question/answer' phrasing. Additionally, both Mark Levine's *The Jazz Theory Book*²⁶ and Bret Wilmot's *Complete Book of Harmony, Theory and Voicing*²⁷ describe commonplace jazz language technically, providing theoretical explanations and frameworks with which to analyse and categorise the distinctly jazz materials utilised by Bailey in his interpretation of repertoire.

Sources containing detailed technical analysis of Derek Bailey and free improvisation as a whole are limited; material analysing Bailey's *Ballads* on a technical level is, to my knowledge, non-existent. Dominic Lash's previously mentioned journal article 'Derek Bailey's Practice/Practise'²⁸ and associated dissertation²⁹ provide one example of in-depth technical analysis. This source analyses Bailey's improvisatory practice in the context of his hand written notes, in addition to the transcription and technical consideration of select live performances - the material is an invaluable resource for this research, providing technical information regarding Bailey's approach to improvisation. A dissertation by Aaron Brookes also contains analytic investigation of Bailey's improvisatory language relevant to this research, analysing the pitch and rhythmic content of a Bailey free improvisation.³⁰

Various literature investigating other musicians who utilise free improvisation are also of relevance to this research, providing models for analysis and discussion with which to consider the improvisatory language of Bailey. The previously mentioned *Free Jazz* by Jost contains, in addition to historical discussions, detailed technical analysis. Lynette

²⁶ Mark Levine, *The Jazz Theory Book* (n.p.: Sher Music, 1995).

²⁷ Bret Wilmot, *Complete Book of Harmony, Theory and Voicing* (n.p.: Mel Bay, 1994).

²⁸ Lash, 2011.

²⁹ Dominic Lash, "Metonymy as a Creative Structural Principle in the Works of J.H. Prynne, Derek Bailey and Helmut Lachenmann with a Creative Component." (PhD diss., Brunel University, 2010).

³⁰ Aaron Brookes, "A Radical Idiom: Style and Meaning in the Guitar Music of Derek Bailey and Richard Barrett and *Energy Shapes*, an Original Composition for Electric Guitar and Electronic Sounds." (PhD diss., University of Pittsburgh, 2014).

Westendorf's work provides valuable approaches to the representation of abstract improvisation in circumstances where traditional transcription may prove inadequate.³¹ As passages of a similar nature appear throughout *Ballads*, Westendorf's model provides one approach to consider. Lewis Porter's analysis and discussion of the later 'free' music of Coltrane provides yet another approach to consider when analysing the music of Bailey.³²

Finally, interviews of Bailey and magazine articles discussing his work provide another source of information to be considered. In particular, Bailey's 1978 interview with John Dalton in *Guitar*³³ magazine contains in-depth discussion of materials utilised, practice approaches and other considerations that greatly inform any investigation of Bailey's improvisatory style. Several articles and interviews that have appeared throughout the years in *The Wire* magazine are, although containing no technical discussion, also insightful.

1.3 Methodology

This practice-led research examined the use of free improvisation in the context of repertoire interpretation, achieved through an investigation of Derek Bailey's *Ballads*. The methodology utilised in addressing this research topic will now be outlined, with attention paid to the selection process of analysed materials, the approach to transcription and analysis utilised, research models considered, and the means of applying the research findings in a practice-led capacity.

³¹ Lynette Westendorf, "Cecil Taylor: Indent – Second Layer," *Perspectives of New Music* 33, No. 1 (Winter 1995): 294-326.

³² Lewis Porter, *John Coltrane: His Life and Music*. (Michigan: University of Michigan Press, 1999).

³³ John Dalton, "Derek Bailey," interview with Derek Bailey. *Guitar*, May 1978, 22.

In order to uncover how free improvisation can be utilised in the context of repertoire interpretation, the following steps were undertaken:

1. A wide survey of recorded material was considered to find an appropriate model for analysis; leading to the selection of Bailey's recording *Ballads*.
2. Various means of transcription most conducive to analysing the improvisations of Bailey were selected.
3. Transcription and analysis was undertaken to uncover various key materials and organisational approaches utilised by Bailey.
4. Key materials and organisational approaches uncovered by the research were considered to establish a set of key concepts.
5. A series of recordings, both commercial releases and live concerts, were produced featuring material informed by the research.
6. Self-reflective analysis was undertaken; highlighting the approaches utilised to reinterpret the research findings, the influence of the research upon my artistic practice and instances of the key concepts outlined by the research emerging in performances recorded throughout the course of the research.

A wide survey of artists and their recorded outputs was undertaken in order to select a model most appropriate for analysis in the context of the research question. The selection of material to investigate was eventually dictated by the suitability of material for transcription and analysis, and the relevance of material to my artistic practice. To this end, Derek Bailey and his recording *Ballads* was selected; the recording contains free improvisation in the context of jazz standard interpretation. *Ballads* was considered ideal, as the approach utilised by Bailey in rendering the composed content is traditional or conservative in nature, being in stark contrast to the improvisatory passages that follow. As the two approaches are highly

contrasting, *Ballads* provides an excellent vehicle in which free improvisation functioning successfully in the context of repertoire interpretation can be observed. The selection also provided a means of analysing Bailey's language in the context of more traditional improvisatory approaches, providing traditional melodic, harmonic and metric frameworks in which to consider and contextualise the findings. It was decided that for the purpose of this research, it would be beneficial to transcribe *Ballads* in full, as opposed to utilising a selection. This was undertaken as one means of assimilating the research findings into my artistic practice. Examples from other recordings of Bailey, particularly those featuring material composed by Bailey, were selected in order to confirm several findings uncovered throughout the transcription and analysis phase of the research.

Materials that demonstrate the reinterpretation of the research findings in my artistic practice were selected in order to demonstrate the gradual application and assimilation of key concepts over the course of the research. Examples were taken from the initial stages of research, from the middle period of research and finally from the latter stages. Initial stages are represented by a commercially released album produced six months into the research and a live concert recording, with live concert and studio recordings used to outline the influence and reinterpretation of the research at middle and latter stages of study.

The recordings have been transcribed in full by ear with the greatest possible accuracy. Where possible, the material has been notated in a traditional manner utilising recognised common-practice methods of representation. As the material analysed often contained extended techniques, some being exclusive to Bailey, traditional means of notation often proved inadequate. Where this was the case, symbols were created or repurposed in order to represent these materials. A transcription key is provided in Chapter 4.

Upon completion of the transcriptions, the research employed several methods of analysis in order to examine Bailey's use of free improvisation in the context of repertoire interpretation. Traditional harmonic and melodic analysis, similar to the approach used by Hodges³⁴ were undertaken, considering the improvised material in the context of traditional functional frameworks. Where this means of analysis proved inadequate, descriptive and analytic readings utilised by Westendorf³⁵ in her analysis of Cecil Taylor were referenced, particularly when discussing passages that feature texture or indeterminacy as the predominant material in use. Considering materials and approaches uncovered by the research to establish a set of key concepts with which to reinterpret the research findings in the context of my artistic practice follows a similar model to that utilised by Haywood.³⁶

The transcription style adopted for the purpose of this study combines common practice jazz notation in conjunction with non-standard representations devised for utilisation in this research. Where possible, pitch and rhythmic information are represented in a traditional manner. Finer details such as microtonal information, unless deemed to be essential to the musical idea or phrase are omitted and intended to be comprehended through listening with the accompanying transcriptions.

As the majority of the materials investigated are performed in a rubato manner with no regular pulse, accurate rhythmic representation proves difficult. To address this, the materials have been represented rhythmically using the following means: phrases are grouped where possible within a bar or line; longer phrases may also span several bars for ease of reading. Note length values within phrases are an approximation and relative to each other, these

³⁴ Glen Hodges, "The Analysis of Jazz Improvisational Language and its use in Generating New Composition and Improvisation." (PhD diss., Macquarie University, 2007).

³⁵ Westendorf.

³⁶ Nick Haywood, "Complexity Through Interaction." (PhD diss., University of Tasmania, 2014).

values however will differ between phrases.³⁷ Pauses within phrases that are of musical importance are represented with rests; those between phrases are generally not notated but indicated by barlines. Occasionally when rhythmic information evolves into textural exploration and becomes indeterminate, non-standard notation in conjunction with listening to the represented material is required. Where the music explores these textural areas, the transcriptions occasionally use ossia staves to represent the melodic contour whilst the traditional stave outlines the harmonic colour explored. Time stamps will also be included in all analytic discussions to aid the reader.

The self-reflective analysis portion of the research will utilise similar methods for transcription as those used in the investigation of Bailey; lead sheets of all works discussed will be provided exactly as they were presented to the ensemble. Improvisatory sections were not be transcribed in full, however relevant selections of discussed material were transcribed. The collection of Bailey transcriptions is of significant importance to this research, the transcriptions are to be found in full following the conclusion.

³⁷ For example, a crotchet in one section may be twice the length than that in another phrase, but in the context of the phrase it is grouped under the relative values hold true.

Chapter 2 - Key Materials, Organisation & Utilisation in *Ballads*

2.1 Key Materials in *Ballads*

The purpose of the following chapter is to identify the key materials utilised by Bailey throughout *Ballads*, in both melodic interpretation and improvisation. The chapter will focus on Bailey's use of and approach to materials on a micro level, considering timbre, register, simultaneity, mechanically informed material, extended techniques, rhythm and pitch. *Ballads* in its entirety will be considered when discussing materials and relevant examples.

Timbre

Achieving that technical virtuosity to accomplish a fluent use of as many timbre-centered variations as possible is at the heart of the individual technical facility of the musician. – Joe Morris³⁸

The 'fluent use of as many timbre-centered variations as possible' described by Morris conveniently encapsulates much of Bailey's approach to timbral variance. Bailey developed a large reserve of timbral material for use in a variety of situations; in the context of standard interpretation, Bailey utilises timbral investigation as a means of rendering and abstracting melodic content, as improvisatory material and as a larger scale organisational device.

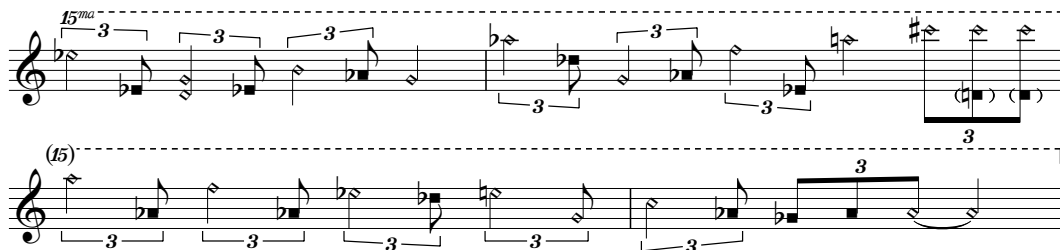
Throughout *Ballads*, timbre is explored through various attacks; Bailey utilises fretted notes, open-strings, harmonics, strings picked both behind the bridge and nut, to name just a few.

³⁸ Morris, 103.

Investigation of timbre also introduces indeterminate pitch achieved through various attacks, expanding the timbral palette of the guitar. Whilst investigating the instrumental technique required to achieve these various timbres is of importance to any guitarist wishing to expand their expressive range,³⁹ examining the differing contexts in which these materials are utilised enables a greater understanding of the overall approach.

The most obvious exploitation of timbre appears when materials are developed using non-standard timbre⁴⁰ in large sections. Frequently, Bailey articulates material using a limited selection of non-standard timbres for extended periods as can be seen in this example,⁴¹ a transitional passage linking the written melody of *Gone With The Wind* to more abstract improvisatory material:⁴²

Figure 1. *Gone With The Wind* Bars 19-22, 01:03



Bailey delivers the passage with a mix of timbres; harmonics, fretted notes and pitches played behind the bridge of the guitar - these materials however do not alternate strictly, as they are being driven more by melodic consideration. The deliberate limiting of materials investigated

³⁹ Instrumental technique development is discussed in Chapter 3.

⁴⁰ Within this exegesis, non-standard timbre will refer to anything other than a fretted note or open string.

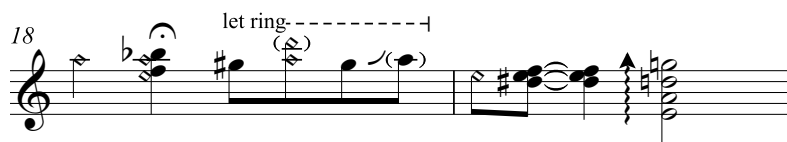
⁴¹ A transcription key explaining all symbols used throughout this research is to be found in chapter 4.

⁴² Derek Bailey, "Gone With the Wind," by Allie Wrubel and Herbert Magidson, recorded February 1, 2002, on Ballads, Tzadik TZ 7607, CD.

for an extended period however has the effect of creating a larger ‘block’ of texture. In the context of this research, ‘texture’ refers to the overall impression or characteristic created through the combination of all produced instrumental sound within any given passage. The larger scale implications of these textural blocks will be investigated in more depth in the following chapter.

Often within the scope of a phrase different timbres are utilised in succession for every pitch articulated. Bailey spoke to the use of the deliberate mix of timbre in his 1978 interview with *Guitar* magazine; outlining the kind of exercises he practiced to including ‘alternating stopped notes and open strings, and stopped notes and harmonics. It is relevant to the idea of mixed timbres.’⁴³ The melodic interpretation of *Laura* provides an example of this approach.⁴⁴

Figure 2. *Laura* Bars 18-19, 01:14



Here we see the melody rendered using a mix of timbre: harmonics, fretted notes, open strings, clusters and pitch manipulation achieved through the bending of strings behind the bridge – this has the effect of abstracting what would otherwise be ‘inside’ tonal material.

⁴³ Bailey in interview with Dalton, 22.

⁴⁴ Derek Bailey, “Laura,” by David Rasken, recorded February 1, 2002, on Ballads, Tzadik TZ 7607, CD.

In the course of improvisation timbral variance is prominent in both tonal and non-tonal settings. In *What's New?*⁴⁵ Bailey articulates tonal material using various timbres:

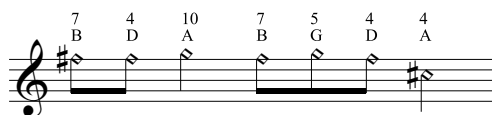
Figure 3. *What's New?* Bar 18, 01:00



The succession of timbres (fretted note, harmonic, fretted note with open string etc.) in conjunction with extremes of register once again abstract what would otherwise be relatively 'inside' sounding material.

Subtle timbral differences are also exploited with repetitions of pitch and slight microtonal variance. Frequently a pitch will be repeated but articulated on a different area of the guitar. These timbral changes often result in slight microtonal differences of pitch; often subtle but seemingly deliberate in their use and intent. *Stella by Starlight*⁴⁶ contains an example of this concept in use:⁴⁷

Figure 4. *Stella by Starlight* Bar 14, 00:49



⁴⁵ Derek Bailey, "What's New?," by Robert Haggart and Johnny Burke, recorded February 1, 2002, on Ballads, Tzadik TZ 7607, CD.

⁴⁶ Derek Bailey, "Stella by Starlight," by Victor Young, recorded February 1, 2002, on Ballads, Tzadik TZ 7607, CD.

⁴⁷ Numbers represent on which fret the harmonic is played whilst the letter indicates which string is being played.

Multiple instances of pitches repeated with differing timbre occur throughout this piece. In this specific example, the F# harmonic is articulated in two different positions on the guitar; the second of the two being slightly lower in pitch. Lash's investigation of Bailey's handwritten manuscripts uncovered the importance of these materials, commenting upon the significance of the guitar being able to play middle C in five different places. Lash comments on this insight as follows:

. . . [I]t enabled Bailey greatly to exploit timbral differences between notes of identical or similar pitch. This helped him to develop a non-tonal approach to the instrument that, as we have seen, did not ignore pitch but rather subverted it by regarding it more as one descriptive element among many than as a parameter imposed from without.⁴⁸

As demonstrated, the investigation of timbre is of significance to the language of Bailey, often being the most obvious parameter on display. The means by which these timbres are articulated however, is an often-overlooked aspect of timbre that nonetheless contributes to the unification and effectiveness of the materials. As sustained use of limited materials creates a larger scale texture, the means of articulating these timbres also has a similar unifying effect.

Right hand picking technique (articulation) of material has considerable effect on the musical result. For instance, often non-tonal 'abstract' passages are articulated in the same fashion by Bailey, picked entirely with forceful downstrokes on the guitar as heard in the following example:

⁴⁸ Lash, 151.

Figure 5. *Gone With The Wind* Bars 41-42, 02:15



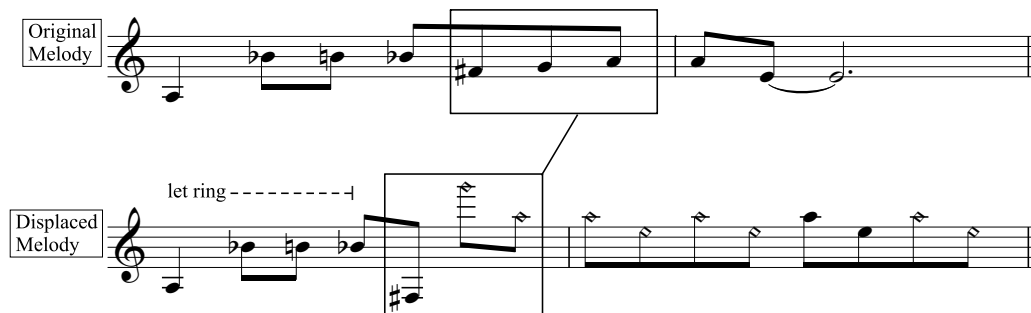
The consistency of articulation provides cohesion and contributes to the overall texture established during the exposition of materials. In conjunction with rhythmic phrasing that will be investigated more fully later in the exegesis, means of articulation can also unify material.

Register

The abstraction of materials through octave displacement, utilisation of extremes of register in quick succession and the use of voicings featuring compound intervals occur frequently throughout *Ballads*. Some of these instances can be considered timbrally informed material; however there are clear examples wherein register is the central concept being used to abstract material in both melodic interpretation and improvisation.

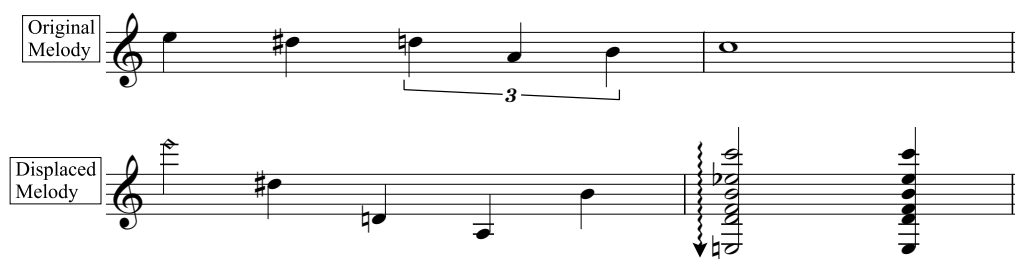
Overt examples appear in Bailey's interpretation of the melody of *Laura* where there are two clear instances of the melody being displaced to the extreme registers of the guitar. The first appears halfway through the original written melody:

Figure 6. Octave Displacement of Melody (*Laura* Bars 16-17, 01:04)



Here, Bailey begins stating the melody as written before displacing the F# and G to the extremes of the guitar utilising a fretted note and a harmonic. The final notes of the melody are then ornamented through repetition and a mix of timbre. The second and more explicit example occurs at end of the statement of the written melody:

Figure 7. Octave Displacement of Melody (*Laura* Bar 26, 01:45)



In this instance, whilst retaining the original pitches, the melodic material is organised into a different melodic contour through octave displacement. Again, this is achieved using a mix of timbre including fretted notes, open strings and harmonics. Having observed how register is used in these examples, it becomes instructive to analyse other instances of extreme register

within Bailey's improvisational sections. Re-examining a previous example used to demonstrate timbral variance in terms of register proves insightful:

Figure 8. *What's New?* Bar 18, 01:00



In the improvisational section of *What's New?*, the above passage outlines tonal material related to the key centre of the opening melodic phrase - C Major. The contour of the phrase, and large range of register in which it is articulated greatly contributes to the overall effect – the same phrase can be played within the space of an octave, having a completely different musical outcome. Whether this was a deliberate use of register, the result of timbral exploration or a mix of the two is impossible to tell, manipulation of register however does provide a means of interpreting materials of this nature.

Closely related to timbral exploitation, the alternation of register in quick succession emerges as an obvious feature of Bailey's language. Phrases containing large melodic jumps, exploring the extreme registers of the guitar occur frequently, commonly occurring when outlining non-tonal materials.

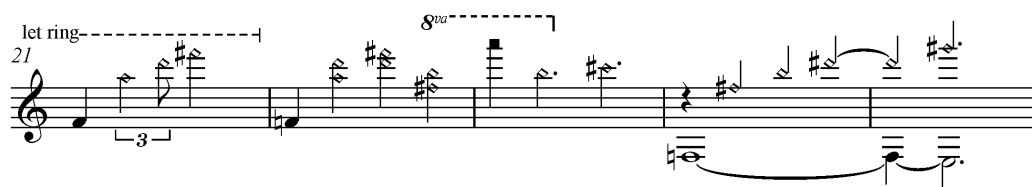
Figure 9. *Gone With The Wind* Bar 26, 02:19



Here, in the final bars of improvisation during *Gone With The Wind*, Bailey alternates in bar 44 between the high and low registers of the guitar. Again, this could have been articulated with timbral variance within the one octave, register is an obvious parameter being explored during this passage and others of a similar nature that occur throughout *Ballads*.

Figure 9 demonstrates changes of register used in a disjointed manner, abstracting materials through abrupt change in register and timbre. However, exploitation of register is also utilised in phrases featuring greater continuity, especially when employing contrary motion. Phrases that contain contrapuntal melodic lines played at the extremes of the guitar's register occur often throughout improvisational sections. Examples of material featuring the combination of extreme register and contrary motion appear in the improvisatory section of *When Your Lover Has Gone*.⁴⁹

Figure 10. *When Your Lover Has Gone* Bars 21-25, 01:30



In bars 21-23, Bailey introduces the pitch material in a linear fashion, stating an F in the middle register of the guitar to underpin triadic material articulated with various timbres in the high register of the guitar. Following this, a low F is sustained below ascending melodic material climbing to the extreme high register of the guitar. This continues until the final note

⁴⁹ Derek Bailey, "When Your Lover Has Gone," by Einar Aaron Swan, recorded February 1, 2002, on *Ballads*, Tzadik TZ 7607, CD.

of the phrase whereupon Bailey descends in the lower voice to the lowest note on the guitar – a clear example of extreme register being utilised and exploited.

Passages employing contrary motion exploiting extremes of register are revisited later in this improvisation. In Figure 11, the passage is phrased without the use of sustained pitches, instead being articulated linearly:

Figure 11. *When Your Lover Has Gone* Bars 40-45, 02:10



Simultaneity

Simultaneity as a generator of material emerges as another important concept throughout *Ballads*. Bailey often articulates two or more timbres simultaneously; the combination of these two sounds creates another timbral entity that can then be deployed in a similar fashion.

In interview, Bailey described one example of multiple elements sounding simultaneously to create a single timbral entity, with the resulting sonic effect being comprised of ‘the bump of the string on the fretboard, plus some of the harmonic, the old drum rattle against the fingernail, and the very high note plucked behind the bridge.’⁵⁰ This comment demonstrates Bailey’s conception of this particular entity as being comprised of multiple elements.

⁵⁰ Bailey in interview with Dalton, 22.

Materials informed by simultaneity occur frequently throughout *Ballads*, resulting from both the investigation and variance of timbre and out of musical necessity. Occasionally specific clusters or voicings spanning multiple octaves can only be achieved through the use of varying timbres sounding simultaneously.

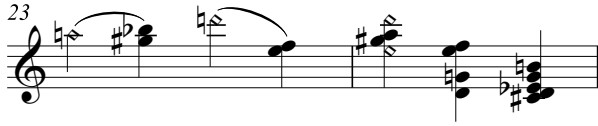
An example of materials informed by simultaneity occurs during an improvisatory passage of *Gone With the Wind*. Here, on the first two beats of bar 25, Bailey articulates a timbre comprised of the simultaneous sounding of a harmonic and a note played behind the bridge. This particular combination of timbres occurs again in the following bar on beat two.

Figure 12. *Gone With The Wind* Bars 25-26, 01:25



Improvised materials that demand the simultaneous sounding of multiple timbres occur frequently throughout *Ballads*. Particular combinations of pitches, such as voicings containing both semitones and compound intervals, can often only be voiced using multiple timbres. Examples of this occur regularly throughout improvised and interpretive passages, the most obvious being three note clusters containing both fretted notes and harmonics which would otherwise be impossible to play given the physical limitations of the guitar. Again in *Gone With The Wind*, Bailey investigates various three note semitone clusters; the first of these being an overt example of technical considerations dictating the use of multiple timbre – the A is articulated with a harmonic whilst the G# and Bb are fretted.

Figure 13. *Gone With The Wind* Bars 23-24, 01:17



Numerous similar examples, ranging in complexity, occur in most pieces being considered, deployed in the exposition of a range of materials, both tonal and non-tonal. Additionally, simultaneity emerges as an important conceptual and practical framework in which to consider both ensemble playing and the pairing of materials in larger sections that will be investigated later on in this exegesis.

Mechanically Informed Material

The instrument is not just a tool but an ally. It is not only a means to an end, it is a source of material, and technique for the improviser is often an exploitation of the natural resources of the instrument. – Derek Bailey⁵¹

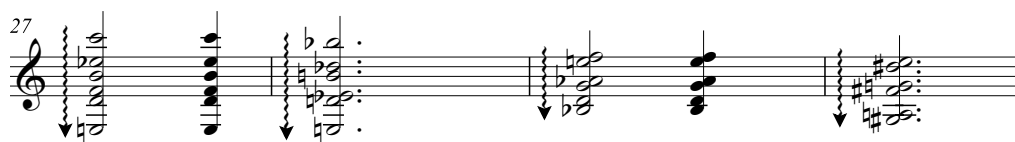
Bailey's exploration of the natural resources of the instrument are an important aspect of his improvisatory language, with the investigation of the guitar and its mechanics often being the central material developed by Bailey during improvisation. Exploitation of the guitar's timbral qualities, means of articulation and other materials covered elsewhere in this exegesis could all be viewed in this manner; the importance of mechanically informed voicings or 'grips' to Bailey's improvisational language however is infrequently discussed.

⁵¹ Derek Bailey in interview with David Keenan, 2004. "The Holy Goof." *Wire*, September 2004, 44.

A physical aspect of the playing guitar is the ability to move patterns, chord grips and shapes around the neck of the guitar with the fretting hand, these materials retain their intervallic structure whilst changing pitch content. Bailey utilises moveable chord grips throughout his improvisation and interpretation of standard repertoire. Additionally, he developed a set of materials combining moveable grips with open-strings. These materials exploit the mechanical nature of the instrument whereby a ‘grip’ that contains both open-strings and fretted notes can be moved around the fretboard, resulting in constant structures moving above a series of static tones. Bailey exploits this doubly by often selecting notes a semitone away from the pitch of the open strings; producing a series of dense, dissonant and harmonically vague voicings which, when played in succession, are unified by constant structure movement.

Such mechanically informed materials appear regularly throughout *Ballads*. An example of the most frequently utilised grip, throughout *Ballads* and also much of Bailey’s recorded output,⁵² occurs on the first track, *Laura*. Here, Bailey chooses to end his interpretation of the melody by supporting its final note with a mechanically informed voicing.

Figure 14. *Laura* Bars 27-30, 01:48



The grip then becomes the material to be developed via improvisation, being moved around the fretboard, with a focus on fretting the shape in all available positions where the fretted

⁵² Instances of this voicing appear on early recordings such as *Pieces for Guitar*. Derek Bailey, *Pieces for Guitar*, Tzadik TZ 7080, 1966, CD.

notes are a semitone away from the open strings. The highest note of each voicing creates a relatively tonal melodic line whilst the underlying harmony is highly dissonant. The resulting effect is too dense and harmonically vague to be analysed (or more importantly heard) in any functional manner, it is therefore best understood as a textural device, abstracting and colouring the melodic content it underpins.

The final ascending phrase of *Laura* contains these exact voicings used in a similar fashion. In this instance the voicings appear in a different order outlining an ascending melody:

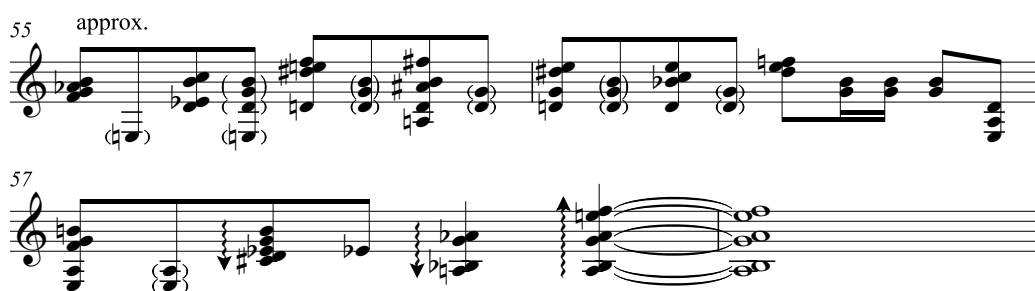
Figure 15. *Laura* Bars 48-51, 02:46



The final voicing of the improvisation however utilises the grip in a different manner. In this iteration, the fretted notes of the grip are no longer uniformly a semitone distance from the open strings; the voicing is less obviously dissonant and can be interpreted both texturally and functionally. When viewed in the context of the written melody and corresponding harmony, the final voicing derived from mechanically informed grips can be analysed and heard as an unresolved dominant chord corresponding to the final cadence of the piece (G7). The pitches contained in the voicing then can be analysed (from top to bottom) as b7, 3, b9, 5, #9, 13.

Figure 16. *Laura* Bar 51, 02:55

Another example of the use of this particular grip occurs in *When Your Lover Has Gone*. Here, the material appears at the end of a particularly dense, dissonant and rhythmically active section of improvisation:

Figure 17. *When Your Lover Has Gone* Bars 55-58, 02:49

The grip in this instance is functioning differently. In the first example, the voicing was the central material being developed whilst in this example the voicing acts as a punctuation mark in the improvisation, linking two sections of improvisation in which different materials are exposed and developed.

Bailey's use of this particular voicing is just one example of mechanically informed material being utilised as a part of his improvisatory language. Examples show the device being used both as a means of abstracting melodic content and as a pivot chord between different

improvisatory sections. Elsewhere, the device is used in conjunction with indeterminate pitch and articulation, becoming part of an abstract textural section. Frequently however, the material can be seen as transitional, connecting differing blocks of texture. As the voicings themselves are harmonically vague, they aptly serve this function; implying no obvious resolution, the introduction of contrasting material flows smoothly. Bailey described the use of atonal materials such as these as being a ‘way of moving from one point to another without answering questions. . . . Atonality has a non-grammatical quality, a non-causal sequence.’⁵³

Extended Techniques

Bailey developed a wide range of extended techniques for use in improvisation and interpretation, greatly expanding the timbral palette of the guitar. He utilised non-standard means of articulating pitch, employed various ‘temporary preparations’ and investigated diverse techniques for articulating indeterminate pitch. Extended technique is also used in the context of this research to describe the utilisation of materials that are often treated as incidental, such as the sound produced by the sliding of the fretting hand against the string.

As discussed previously, much of Bailey’s pitch material is articulated with the use of harmonics. Whilst a harmonic in itself is generally not considered an extended technique, the extent to which Bailey investigated this technique led to additional uses for the device. The less pure harmonics on the guitar require a much more forceful attack with the right hand to be effective; these attacks also often sound pitch information from the open string on which the harmonic has been articulated. Additionally, in certain positions on the guitar, articulating a harmonic results in multiple overtones sounding simultaneously, adding an indeterminate

⁵³ Bailey as quoted in Watson, 213.

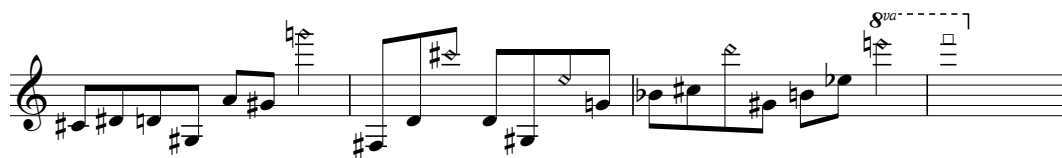
effect to the pitch content produced. Thus, when listening to the improvisations, it is important to consider whether the material is the result of standard technique, or an extended technique that produces a different musical result.

Similarly, as harmonics are used in different ways throughout *Ballads*, material derived from extended techniques such as articulating notes behind the bridge and nut of the guitar are utilised for both pitch and indeterminacy. Bailey's *Guitar* interview again provides valuable insight into his approach to this material:

It's just for a bit of noise usually. I don't know whether the way I describe it is adequate, but I think of it as an indeterminate pitch quality. These are a bit too determined actually, on the lower strings, but when you get a bit higher they're not so clear . . . there's a bit of a gong sound in there. It has its uses here and there.⁵⁴

Although this speaks to the use of these materials as being predominantly indeterminate in terms of pitch, there are frequent examples where material produced in this manner is being utilised with a specific pitch in mind. In *Laura*, at the end of an abstract linear section of improvisation, a note produced by plucking behind the bridge ends the phrase:

Figure 18. *Laura* Bars 38-42, 02:33)

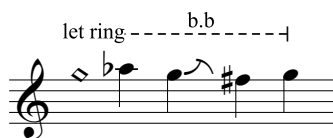


⁵⁴ Bailey as quoted in Dalton, 21.

This note produced through plucking behind the bridge continues the melodic phrase (ascending three-note chromatic passage) whilst still containing indeterminate pitch material, with the resulting effect being that of multiple pitches sounding, with F as the most prominent.

Continuing with material resulting from extended technique, Bailey often manipulates the pitch of sustained tones by pressing on the strings behind the bridge of the guitar, resulting in a sharpening of the pitch and the introduction of microtonal material to his improvisation and interpretation. A common use of this technique occurs in conjunction with clusters or minor seconds in unison. In the following example from *What's New?*, Bailey lets ring two notes a semitone apart and proceeds to raise the pitch of the lower of the two by pressing on the strings behind the bridge, this produces a harmonic 'beating' or pulsing utilised for musical effect.⁵⁵

Figure 19. *What's New?* Bar 6, 00:07



The technique here is being used to render the melody of *What's New?* with the G natural on beat three being raised in pitch through pressure exerted on the string behind the bridge; this device is used again in the following bars in another key and indeed in many instances throughout *Ballads* both in improvisation and melodic interpretation.

⁵⁵ Harmonic beating occurs when two tones very close in frequency are sustained in unison, resulting in a regular volume fluctuation pattern.

For many improvising guitarists, investigating extended technique leads to various preparations of the instrument, ranging in complexity in both preparation and musical result. Guitarists such as Keith Rowe and Fred Frith take this idea further, sometimes treating the guitar as a sound source⁵⁶ as opposed to a traditional musical instrument. Bailey's approach toward preparation was different however, favouring more temporary preparations of the instrument allowing for the quick alternation of timbre that was so central to his improvisatory style to take place. Bailey spoke to this in interview commenting:

At one time I used to do all sorts of things, like putting paper clips on the strings, but I got out of the habit somehow. A lot of these instrumental adjustments aren't very manipulable, and I'm much more interested in something that can be altered around rather than something that is static. I think that many of these alterations have a limiting effect in the long run. The paper clip on the E string sounds fine, but you have lost all the other uses of the string.⁵⁷

There are various alterations, or temporary preparations evident on *Ballads*, some being more easily discernable than others when listening to the recording. Interviews and various live concert videos depict some of the means with which Bailey temporarily prepared materials. An often-mentioned technique involves pulling two strings off the fretboard simultaneously and picking the strings resulting in the production of indeterminate pitch material. Bailey demonstrated this technique in an interview allowing the technique required to achieve the sound to be photographed as seen below:

⁵⁶ Fred Frith, *Guitar Solos*, Fred Records ReR/FRO, 2002, CD.

⁵⁷ Bailey as quoted in Dalton, 21.

Figure 20. Photo example of an extended technique utilised by Bailey⁵⁸



Another example of temporary preparation involves placing a finger of the fretting hand on the fretboard of the guitar between the two strings. When the strings are plucked, the open string briefly sounds before it hits the finger; the finger touching the string then produces a harmonic if picked hard enough resulting in multiple pitches and timbres occurring simultaneously. This particular temporary preparation⁵⁹ occurs during an improvisatory section of *Body and Soul*⁶⁰ where Bailey moves the preparation between different string pairs, alternating between harmonics produced in a standard manner.

Figure 21. *Body and Soul* Bar 85-86, 04:45



⁵⁸ Dalton, 21.

⁵⁹ Represented in the transcription as “f.b.s” (finger between strings).

⁶⁰ Derek Bailey, “Body and Soul,” by Johnny Green, recorded February 1, 2002, on *Ballads*, Tzadik TZ 7607, CD.

This example provides a demonstration of temporary preparations or instrumental adjustments utilised in conjunction with other timbres; if the preparation were more permanent, the material could not be utilised in alternation with differing timbres as, to use Bailey's description, other uses of the string would be ruled out.

Bailey's right hand picking technique can also be examined in terms of extended technique. Picking in different areas of the guitar produces varying timbral results, accentuating the sound quality in terms of the amount of treble, mid and bass frequencies apparent in the sound produced. Bailey often varies his materials by means of right hand articulation. Examples of this are picking or raking the strings over the fretboard of the guitar, or using the a different part of the plectrum to articulate improvised content. In this passage from *Stella by Starlight*, Bailey articulates the material by raking voicings with the side of his plectrum, producing a distinct texture accentuating high frequencies and indeterminate pitch content.

Figure 22. *Stella By Starlight* Bar 51-52, 03:00



Articulating the material in this manner can be equated to a temporary preparation once more, altering the timbre and quality of the materials without losing other uses of the string for an extended period.

Instrumental sounds often regarded as incidental are also utilised by Bailey as an additional source of material with which to improvise. Examples include the use of glissandi resulting

from left-hand movement across the strings and the scraping of the plectrum along a string (pick-scrape). Developing from the previous example utilising a double rake in *Stella by Starlight*, Bailey begins to include pick scrapes and string glissandi into the improvised line as follows:

Figure 23. *Stella By Starlight* Bars 61-62, 03:28



In this example, the initial left-hand slide against the string may be the result of shifting position on the guitar; the following pick-scrapes however are obviously intentionally included as improvisatory material. Again it is interesting to note the alternation of timbre in succession as being a feature of the phrase.

Rhythm

The rhythmic language present on *Ballads* falls into five broad areas: rubato passages, passages with a regularity of pulse resulting in a temporary tempo⁶¹, passages implying rhythmic feels, passages of approximate tempo and passages in which the rhythmic activity is so dense and complex that any sense of tempo, feel or pulse dissolves. However, throughout the majority of these approaches, never is the statement of time regular enough or investigated for a long enough period to be considered ‘in time’ in a traditional sense.

⁶¹ Tempo refers to a steady metronomic pulse.

Much of the melodic interpretation of the repertoire is stated in a similar fashion rhythmically, generally a rubato interpretation of a jazz ballad tempo. This mode of rhythmic interpretation involves playing the materials for the most part close to a tempo, then slowing or speeding up towards the ends of phrases – in Bailey’s case, often interspersed between these statements is a pause or breath, or a short improvisatory passage.

The following example from *Gone With the Wind* demonstrates a typical example of rubato passages connected by a short improvisatory aside. Bar 7 begins with the melodic statement until the fourth beat, in which the harmonic movement of the piece is outlined by an arpeggiated voicing connecting the melodic statements:

Figure 24. *Gone With The Wind* Bars 7-9, 00:20



Occasionally, passages are articulated for a period with a regularity of pulse. In these instances, each note or timbre is of the same duration, resulting in a temporary tempo. The larger scale grouping or organisation of these articulations of even duration however is not driven by time signature, instead continuing for as long as needed for the material to be investigated. In describing phrases lengths within free music, Morris provides a good means of understanding ‘non-metric’ regular pulse, commenting in his description of phrase lengths

as being organised in a successions of ‘111111’s, expressed in various strings or phrase lengths.’⁶² Again, *Gone With the Wind* provides an example of this approach:

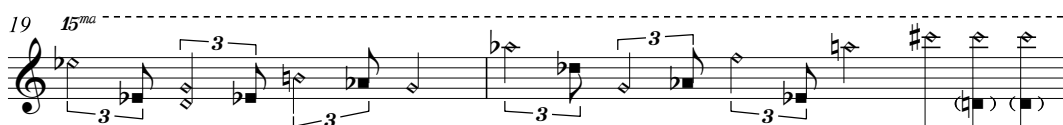
Figure 25. *Gone With The Wind* Bars 41-42, 02:14



The transcribed eighth notes of this passage are all of equal length; the triplet figures however do not equate to triplets in relation to the pulse established by the eighth notes - they occur over a period of time closer to that of a dotted quarter note of the suggested pulse. The relation however is not strict, and, as the phrase continues, is not organised by any obvious time signature.

The triplet figure here also has the effect of implying a swing feel, another common rhythmic device on display throughout this piece and the entirety of *Ballads*. The triplet figures recall material established earlier in the piece and are examples of implied feel utilised in the exposition of improvised material. The triplet swing figure first emerges in the beginning of the improvisation:

Figure 26. *Gone With The Wind* Bars 19-20, 01:03



⁶² Morris, 60.

This rhythmic feel returns throughout the piece and can be considered a recurring motif. Importantly, as with the materials played with a temporary tempo, the larger scale grouping of these materials is not organised by time signature and, as in other instances, is often interrupted by pauses and materials phrased with contrasting pulses.

Another means of rhythmic interpretation Bailey utilises is the rendering of materials with varying pulse. In this approach, the duration of each pulse varies, but is of similar duration - this has the effect of creating an approximate tempo. In describing the approximation of tempo in the music of Cecil Taylor, Jost states that ‘accentuation is instrumental in giving an impression of tempo. It is not the regularity of accents that counts, but their frequency in time.’⁶³ This description is applicable to much of the rhythmic material present on *Ballads*; the impression of a tempo resulting from the frequency of accents within a phrase creates the feel of an approximate tempo or a tempo area. Paul Motian’s description of similar rhythmic approaches investigated by his trio, the *Paul Motian Trio*, provides another means with which to conceptualise, and so, better understand the rhythmic material evident on *Ballads*. Motion states that ‘the tempo that we usually play - it’s not really a tempo, but it’s in the area of a certain speed, right?’⁶⁴

In the following example⁶⁵ from *When Your Lover Has Gone*, the duration of pulse varies throughout the two bars; they are all however quite similar in duration with the resulting effect being the approximation of tempo or, to use Motian’s terminology, an ‘area of speed’ – that of eighth notes phrased at a medium tempo.

⁶³ Jost, 73.

⁶⁴ Paul Motian in interview with Chuck Braman, “Paul Motian Interview and Discography,” Chuck Braman, accessed September 3, 2016, <http://www.chuckbraman.com/paul-motian-interview-discography.html>.

⁶⁵ Given the very nature of varying pulse, rhythmic representation is approximated in transcription, and must be deciphered by reading the transcription alongside listening to the recorded material.

Figure 27. *When Your Lover Has Gone* Bars 19-20, 01:20



At a certain point within several of the improvisations, any impression of pulse or tempo (be it approximate or temporary) disappears, succumbing to the sheer density of information on presented. These passages have a ‘noise’ or indeterminate character and are not obviously taking rhythmic organisation into consideration as a noticeable parameter. Instead, they appear to focus more on texture and density. Bailey speaks to the use of indeterminate materials in interview with fellow guitarist Henry Kaiser stating that ‘a device I use sometimes is to play something quite nothing – sloppy would be a good word . . . it’s deliberately very indeterminate.’⁶⁶

Indeterminate materials are often articulated with a forceful, rapid tremolo in conjunction with a mix of indeterminate legato fretting and voicing fragments in the left hand. The fretting and tremolo articulation are quite often misaligned or out of sync, creating multiple layers of rhythmic information, and producing an indeterminate textural effect. Interestingly, during many of these passages one can hear fragments of common materials emerging such as the mechanically informed voicings outlined earlier in this chapter.

These materials are quite easily identifiable and appear throughout many of the improvisations on *Ballads*. As an example, in *When Your Lover Has Gone* Bailey abruptly

⁶⁶ Derek Bailey in interview with Henry Kaiser, “Derek Bailey, The Interview, London 1975,” accessed October 6, 2016, <http://bells.free-jazz.net/bells-part-two/derek-bailey-the-interview-london-1975>.

changes texture, departing from a passage of linear approximate tempo material to investigate contrasting materials in an indeterminate manner:⁶⁷

Figure 28. *When Your Lover Has Gone* Bars 51-52, 02:43



Whilst it is difficult to tell exactly which materials were conceptualised as being indeterminate, it is obvious when there is no pulse or tempo being considered. All of the rhythmic approaches mentioned perform a similar function as many of the other elements already described - that of the unification of improvisatory materials. Interestingly, certain organisational approaches are often paired throughout *Ballads*: non-tonal linear materials articulated with down-strokes with a regular pulse, three-note chromatic clusters rendered in a rubato manner and timbral material delivered with a triplet swing feel. Although considering the materials in this manner could be overly simplistic or reductionist, it can be helpful when considering and understanding improvisatory passages – often when the rhythmic information changes, so too do the other parameters.

⁶⁷ In this example, the ossia staff represents an approximate melodic contour.

Pitch

Bailey's approach to pitch organisation on *Ballads* is striking in its diversity, with starkly contrasting materials sitting alongside one another, sometimes within the space of a single phrase. Bailey utilises materials of a tonal nature, non-tonal materials and materials driven by sequential and intervallic organisation. When viewing the pieces as a whole however, it is important to differentiate between the approaches utilised in the rendering of composed melodic material and within the improvisatory sections, as certain materials occur only in the rendering of the original melodies.

The melodic themes of the ballads interpreted by Bailey are for the most part rendered utilising tonal/functional materials idiomatically appropriate to conventional jazz and the guitar within that tradition. Voicings, harmonic devices and means of melodic interpretation all contain materials common to the instrument and prominent practitioners.⁶⁸ These materials are most commonly positioned at the beginning of the pieces, directly preceding starkly contrasting materials, often of a non-tonal nature.

Common harmonic materials utilised include drop 2 voicings⁶⁹, fourth voicings, and diminished passing chords. Bailey's rendition of *Gone With the Wind* contains examples of this approach to melodic interpretation in action. The following example from the end of the

⁶⁸ For example, an analysis of the harmonic materials and devices utilised by prominent guitarists such as Wes Montgomery or Jim Hall would reveal similar voicings in use.

⁶⁹ A drop 2 voicing takes a closed position seventh chord and 'drops' the second highest note of the voicing down an octave.

melodic interpretation shows the use of drop 2 voicings to support the melody and outline the harmonic movement of the piece.⁷⁰

Figure 29. *Gone With The Wind* Bars 17-18, 00:56



Bailey also uses the same voicing types in the introductory passage to outline a common harmonic sequence; targeting a harmonic center with a series of secondary tritone dominants. Additionally, each dominant in the sequence is preceded by its accompanying II minor 7 chord:

Figure 30. *Gone With The Wind* Bars 4-6, 00:10



Bailey also utilises tonal material during improvisation, albeit in a somewhat different manner. When interpreting melody, the materials are still being used in an obviously functional manner; whilst this is sometimes the case during improvisation, tonal materials are less obviously functional, taking on a more modal or static characteristic. Bailey's hand

⁷⁰ F minor 7 is played with a drop 2 voicing and inverted (first inversion, second inversion, first inversion, root position, third inversion) before leading to a B flat dominant 13 chord in first inversion, the phrase ends on a Ab/Bb voicing.

written manuscripts investigated by Lash depict the manner in which Bailey approached some tonal materials:

. . . [T]he following G-major scale . . . where the pitch contour is ignored (only the sequence of pitch classes is important), and the goal (as so often with Bailey) is to mix timbres as much as possible.⁷¹

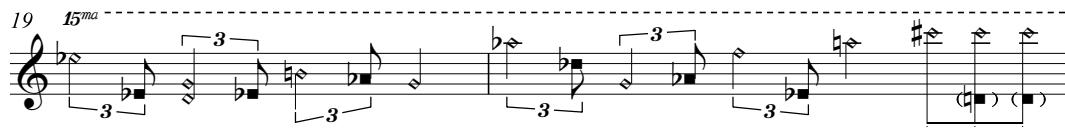
This approach of pitches from a major scale being articulated with various timbres appears in the improvisatory section of *What's New?*, where Bailey uses pitch material from C-major to improvise a melodic response to the theme, and in the process imply a dominant to tonic resolution at the end of each line. The functionality of the melodic content however is denatured, made less obvious by the use of register and timbre.

Figure 31. *What's New?* Bars 18-23, 01:00



Gone With the Wind also has a similar approach to pitch organisation immediately following the exposition of the melody. In the following example, Bailey uses pitches from Eb-major, the key center of the opening phrase of the melody:

⁷¹ Lash, 154.

Figure 32. *Gone With The Wind* Bars 19-20, 01:03

This example has some material not obviously related to the key of Eb-major, bar 1 for example contains a B-natural. Given the prominence of chord tones relevant to Eb major and the emphasis given to these by their duration and placement within the phrase however, the overall feeling of Eb-major is not lost. Additionally, the second bar contains what is notated as a Db. However, as the pitch is articulated behind the bridge, it may have been conceptualised as a timbral variation. As previously quoted in *Guitar* magazine, Bailey regarded these materials as having a somewhat ‘indeterminate pitch quality’.⁷² Given where the phrase leads however, it can be understood as an intimation of Eb7 and its tritone substitution A7.

The pitches A and C# signify a modulation from the established tonality of Eb-major, especially given their position in the phrase and the emphasis placed upon them by repetition and extremity of register (the C# is the only consecutively repeated pitch and is the highest in register). When taking into account where the phrase continues to, it becomes apparent that these pitches are suggesting A-major, functioning as a secondary dominant or pivot chord between Eb-major and Ab-major. Following this, the phrase outlines an Ab-major tonality with occasional foreign pitches. Overall, we can view the entire passage as being informed by tonal pitch organisation and functional harmony, abstracted through the use of timbre, register and the addition of foreign pitches:

⁷² Bailey as quoted in Dalton, 22.

Figure 33. *Gone With The Wind* Bars 19-22, 01:03

The figure displays musical notation for three different keys: Eb Major, A Major, and Ab Major. The top staff, labeled 'Eb Major' and 'A Major', contains a sequence of notes with triplets indicated by a '3' over a bracket. The bottom staff, labeled 'Ab Major', also features a sequence of notes with triplets. The notation is written on a single treble clef staff, with the key signature changing between sections. The notes are primarily eighth and sixteenth notes, with some rests and accidentals.

* The passage sounds two octaves above notated pitch.

Bailey's approach to the non-tonal organisation of pitch on *Ballads* is inclusive of and informed by various approaches. In attempting to better understand the materials evident on *Ballads*, it is helpful to consider Bailey's remarks concerning the early development of his improvisatory language within the trio *Joseph Holbrooke*, an improvising ensemble featuring Bailey on guitar, Gavin Bryars on bass and Tony Oxley on drums. This ensemble began playing conventional jazz before developing a language with which to perform freely improvised music. Speaking to the development of their improvising language and the means of incorporating non-tonal materials, Bailey wrote in his book *Improvisation* that 'there were attempts to improvise serially. Working in 3 or 4 note cells, 1 or 2 notes being held in common between successive cells.'⁷³

⁷³ Bailey, 88.

Bailey continues further on, describing the development of his improvisatory language:

. . . [T]he basis of my improvising language came from an interest in the music of Schoenberg's pre-serial, 'free' atonal period, the later music of Webern and also certain early electronic music composers.⁷⁴

This interest in the music of both Schoenberg and Webern was clearly demonstrated in an early recording from Bailey entitled *Pieces for Guitar*. This recording contains a mix of composed pieces and improvisations based upon the compositions. The score for the first of the composed pieces appears in the liner notes to the recording, it also however appears in full in *Guitar* magazine - the piece was provided to the magazine as an exercise by Bailey under the title *Study*. Bailey comments on the piece that 'the first exercise is of course a serial piece, but that in itself is of no significance. The point was to provide practice in playing certain intervals.'⁷⁵

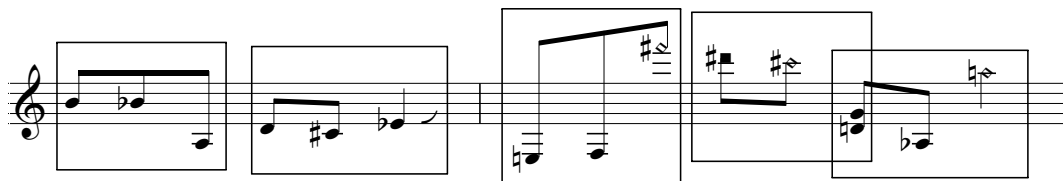
This comment, taken in conjunction with the comment regarding the utilisation of 3 or 4 note cells in improvisation provides a means with which to view and analyse passages of non-tonal materials present on *Ballads*. If we consider the study provided by Bailey, we can identify the intervallic organisation of the chromatic scale in the opening passage, all twelve pitches of the chromatic scale are presented with either major 7ths or minor 9ths, both linearly and/or in unison:

⁷⁴ Bailey, 107

⁷⁵ Bailey in interview with Dalton, 22.

Figure 34. *Three Pieces for Guitar* Bars 1-2

This provides a means with which to analyse highly chromatic phrases within improvisatory passages: considering each passage as small intervallic groupings repeated and presented both linearly and/or in unison, until the twelve pitches of the chromatic scale have been sounded. Returning to the improvisatory section of *Gone with the Wind*, following the tonal materials already discussed, Bailey begins improvising with non-tonal materials including 3-note clusters and mechanically informed voicings. These materials give way to an explicit use of atonal pitch organisation in bar 29, where a passage clearly outlines the pitches of the chromatic scale utilising 3 note intervallic groupings:

Figure 35. *Gone With The Wind* Bars 29-30, 01:42

The above passage utilises three note chromatic clusters, articulated for the most part linearly. All groupings of the pitches except for the second feature an octave displacement of one of the pitches, resulting in an intervallic leap of either a major 7th or minor 9th. The final two groupings sound a note from each cluster together, resulting in the D-natural and G-natural

sounding simultaneously. The only pitch of the chromatic scale not represented in the phrase is C-natural: this pitch however appears as the highest note of a mechanically informed voicing in the following bar, introducing a new texture and direction for the improvisation.

Denser non-tonal passages featuring voicings often utilise similar intervallic constructs, particularly the intervals of a major 7th and minor 9th. The improvisation on *Laura* contains examples of this approach to pitch organisation. Following on from a passage utilising mechanically informed voicings, Bailey uses voicings featuring stacked major 7ths or minor 9ths, these could alternatively be thought of as 3 note clusters dispersed over two octaves:

Figure 36. Stacked Major 7th Voicing & Stacked Minor 9th Voicing



These voicings and others of a similar nature are often expanded by the addition of another mechanically convenient pitch placed a fourth above the lowest note; this addition increases the density of the voicing, providing two colorations with which to present the basic intervallic material:

Figure 37. Expanded Stacked Major 7th Voicing & Stacked Minor 9th Voicing



Further mechanically informed modifications to the voicings are also seen, in the following variation the highest note of the voicing is kept on the same fret but moved down a string, resulting in the following structure:

Figure 38. Stacked Minor 9th Voicing w/4th and Pitch Adjustment



The means by which these voicings and ones of a similar nature are utilised within the context of a longer phrase in *Laura* reveals their use in the suggestion of functional harmony. The following passage utilises the voicings mentioned above alongside others to imply a cycle of secondary dominants. In this passage, chord symbols indicating dominant chords in the example indicate the broader tonality being implied, and explanations of foreign pitches are boxed:

Figure 39. *Laura* Bars 32-34, 02:03

Interpreted as implying F7/C# leading to F7/A with added tensions

E-7/B leading to E7/G# with added tensions

Stacked major 7th intervals with a fourth placed above the lowest pitch creating a tritone implying D7/Db

Exact shape as previous voicing moved up an augmented fourth, this has the effect of inverting the tritone creating an inversion with different tensions, an open low E is also added to the voicing

Implies tritonic movement of Eb to F# from parent diminished scale harmony (F#13b9), abstracted with foreign pitches from 3note cluster in the first voicing

Again with foreign pitches obscuring the obvious quality, this passage implies: B7/A, E7/G#, A7

Although only a single pitch, the E-natural descends by a perfect 5th to the first note of the following bar

Although this example is highly chromatic and often contains pitches seemingly foreign to the suggested quality⁷⁶, it still maintains the feeling of a descending dominant cycle. The passage could also be understood in a different manner – as non-tonal material supporting a tonal melodic line. The highest note of each voicing creates a sequential melody implying tonality and tonicisation through descending fifths; this suggested tonality however is abstracted by the accompanying voicings supporting each melody note.

Speaking to the use of dense chromatic voicings supporting melodies implying tonality in the improvisations of Cecil Taylor, Jost described their effect as follows:

Frequently the interval structure of the melodic lines is full of tonal patterns . . .

[W]hile the chords opposed to them have, in addition to their predominantly rhythmic function, the effect of coloration.⁷⁷

Considering these materials as functioning in this manner can be helpful when aiming to develop an understanding of how the ideas were conceptualised. However, it is difficult to deduce how passages such as these were conceived by Bailey. The mixing of two seemingly disconnected concepts (atonal pitch organisation and functional harmony in this instance) does reappear in different guises throughout *Ballads*. Typically, the mixing of materials occurs when motivic material, be that improvisatory or phrases referencing the melody are inserted into an improvised passage. More attention will be paid to the mixing of materials and motivic development in the following chapter.

⁷⁶ The voicings listed under A7 for example contain the pitch Ab, seemingly incompatible with the suggested tonality. Pitches such as these can be justified as suspensions from the previous dominant chord or the suggestion of two dominant chords sounding simultaneously.

⁷⁷ Jost, 75.

2.2 Organisation & Utilisation in *Ballads*

The purpose of this chapter is to investigate how the materials identified in the previous chapter are utilised and organised in Bailey's performance of standard repertoire. The use of limited materials, mixed materials, juxtaposition and discontinuity, motivic material, phrasing, the relationship of the improvisation to the repertoire, and form will be considered. Through investigation of these areas, the question of how the improvisatory materials relate to the interpreted repertoire will be investigated and addressed. The following section focuses on the performances of *Laura*, *Gone With the Wind* and *When Your Lover Has Gone*.

Limited Materials

This idea, of practicing improvisation on a single limited idea, is often very effective.

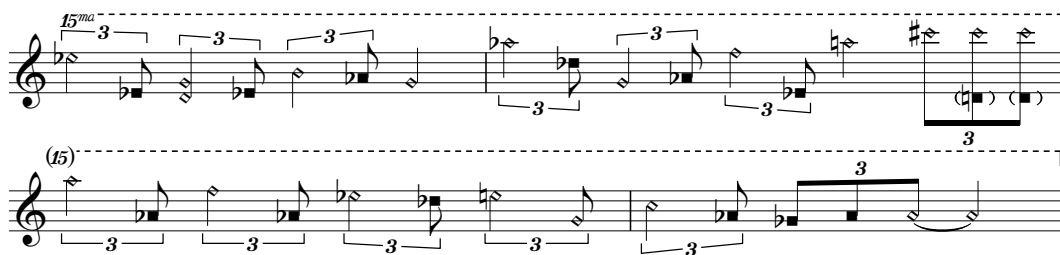
– Derek Bailey⁷⁸

Although the range of materials and approaches found on *Ballads* is diverse, when considering particular passages of improvisation it becomes apparent that the materials in use are often limited within the space of any particular phrase. These limitations may be applied to any obvious musical material: timbre, pitch, rhythm or articulation – the outcome of having a limited set of materials in use for an extended period is cohesion. Establishing and repeating materials for any period of time creates a larger block of texture, unifying the materials into a larger entity or phrase. Thus, even discontinuous or highly contrasting materials, if played repeatedly in succession, can combine to constitute a larger, cohesive musical entity.

⁷⁸ Bailey, 32.

Considering the materials that are being employed and how they are limited within the space of a phrase is helpful when endeavoring to gain an understanding of how any given phrase works, and more broadly how the improvisation as a whole is structured. To this end it is informative to compare two passages from an improvisation, identifying the materials and the limitations that have been placed upon them. The following passage from *Gone with the Wind* (Figure 40) contains tonal pitch content abstracted through the use of discontinuous timbral variation:

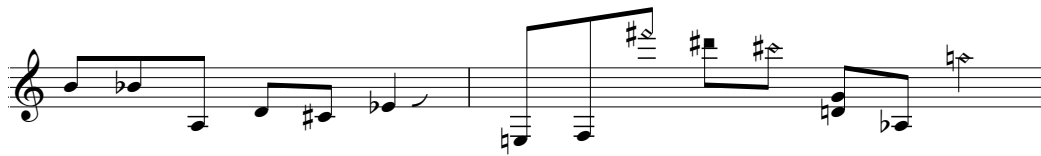
Figure 40. *Gone With The Wind* Bars 19-22, 01:03



The most prominent material investigated is timbre, as the approach to pitch organisation has not altered (this improvisatory passage immediately follows the rendition of the melody, both sections containing tonal pitch organisation). Timbral differentiation is highlighted as the means by which the content has been abstracted. The abstraction of this passage however is unified by the limited rhythmic information in use; the passage is phrased in a repeating triplet figure, intimating a swing feel throughout. This approach to rhythm unifies the passage into a larger textural block, inviting the listener to group this material as a single entity.

The following phrase (Figure 41) utilises exclusively non-tonal pitch organisation, containing discontinuity of register articulated with a predominantly straightforward timbral approach. Again, it is the rhythmic phrasing throughout that unifies the materials - eighth notes leading to note values of roughly double the duration. Once more the rhythmic approach in this example unifies the materials into a larger entity or textural block:

Figure 41. *Gone With The Wind* Bars 29-30, 01:42



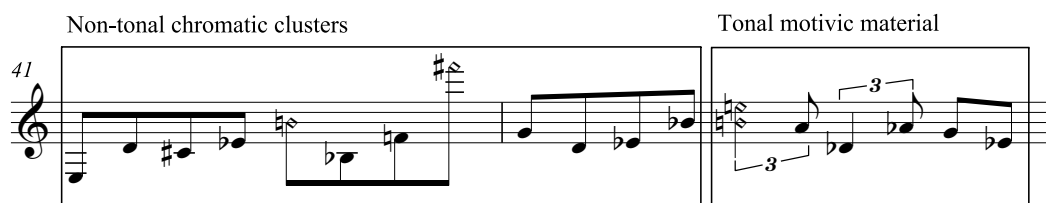
The limitation of rhythmic content in these examples is common to the majority of the performances on *Ballads*; linear non-tonal passages articulated with a regular rhythm and consistent articulation appear frequently. Both examples also utilise a single approach to pitch organisation and timbral variation throughout. Being aware of these markers is of great aid to the understanding of the improvisations. For instance, a change in rhythmic phrasing often signals the introduction of differing approaches to pitch or timbral organisation.

Mixed Materials

The mixing of materials and concepts also appears within improvised passages throughout *Ballads*. In these instances, passages containing the investigation of limited materials are interrupted by the inclusion of foreign, contrasting content. For the materials to still maintain the effect of being part of a larger phrase however, one or more of the other parameters in use must remain constant.

A common example of this involves the mixing of pitch organisation approaches within a phrase. Frequently, passages of non-tonal pitch organisation are interrupted or completed with materials of a tonal nature. For example, in the final passages of *Gone With the Wind*, Bailey mixes his approach to pitch organisation within the space of a single phrase, utilising both non-tonal chromatic clusters articulated linearly and tonal materials referencing the material introduced in the opening passage of the improvisation. The materials throughout this phrase however are unified by consistent articulation and the limited rhythmic and timbral parameters in use:

Figure 42. *Gone With The Wind* Bars 41-42, 02:14



Another example of the mixing of materials occurs in *Laura*, featuring a quotation of the written melody inserted into a passage investigating predominantly non-tonal materials:

Figure 43. *Laura* Bars 35-37, 02:14



Once again the rhythmic and timbral materials are consistent throughout, unifying the passage into a larger entity. Typically, the mixing of materials occurs when motivic material, or

phrases referencing the written melody, are inserted into an improvised passage. Materials used frequently throughout *Ballads* (such as the mechanically informed voicings outlined in the previous chapter) are utilised in a similar fashion. The pairing of two concepts to create a larger entity also has implications for ensemble playing which will be investigated in the following chapter.

Juxtaposition & Discontinuity

Macro-structure and micro-structure obey the same laws. And precisely this gives rise to a new concept of musical organization.⁷⁹

Jost, in outlining formal procedures in the music of Cecil Taylor, cites the above passage translated from Dibelius⁸⁰, arguing that the construction of passages on a micro level, or the content of individual phrases, is mirrored in the larger scale formal organisation of the pieces as a whole. The macro mirrors the micro. This notion is equally applicable to Bailey's performances on *Ballads*, and also provides a means of understanding how such vastly contrasting materials (particularly traditional jazz interpretation and free improvisation) can coexist in a single piece and create a unified cohesive performance.

On a micro level, within the space of a phrase, materials utilised by Bailey such as timbre are often organised in a manner that emphasises the difference between the materials. For example, the alternation of varying timbres in quick succession highlights the difference between each attack. Register is utilised in a similar manner, with pitches being articulated in different octaves consecutively. This discontinuous approach to materials within the space of

⁷⁹ Jost, 75.

⁸⁰ Ulrich Dibelius. *Moderne Musik* (Munich: Piper, 1966).

phrases provides Bailey with a means of abstracting any given material. In his book *Improvisation*, Bailey comments that he was looking to ‘utilise those elements which stem from the concepts of unpredictability and discontinuity, of perpetual variation and renewal.’⁸¹

On a macro level, as outlined, the repetition of limited materials, even those that are unpredictable and discontinuous, can have the effect of producing a larger block of texture within a piece. This block of material can then be regarded as an entity in itself, which can then be utilised in a manner similar to materials on a micro level. For example, a passage of linear non-tonal material phrased with equal note lengths can be contrasted against a passage of tonal materials phrased in triplets as demonstrated previously.

This provides a means of understanding how traditional jazz interpretation can sit next to starkly contrasting free improvisatory passages and still maintain the impression of a singular, unified piece. The improvisations can be broken down into successive contrasting sections, containing blocks of contrasting texture juxtaposed against one another, producing discontinuity on a larger scale. The passages of traditional melodic interpretation can be seen as yet another textural block – the rendering of the melody can be considered as just another abrupt change of texture. Thus, discontinuity and juxtaposition emerge as organisational devices, unifying the content on both micro and macro levels.

Motivic Material

In addition to the constant juxtaposition of contrasting materials, recurring motivic content emerges as a means of cohesion within each performance. Commonly, materials such as those

⁸¹ Bailey, 107.

previously identified as ‘mixed materials’ containing motivic content are inserted into phrases, giving continuity to the performance. Motivic material may be obvious and take the form of recurring pitch content, rhythmic phrasing, or quotes of the written melody. More subtly, materials that echo melodic contours, intervallic content or timbral approach can be regarded as recurring motivic material.

Laura reveals multiple levels of motivic development throughout both the interpretation of the melody and the improvisation. The opening improvised passage which is articulated with harmonics, establishes much of what will appear throughout the piece as motivic material in pitch content, melodic contour and intervallic structure:

Figure 44. *Laura* Bars 1-5 0:00



The boxed passage in Figure 44 establishes material for development throughout the piece, containing pitch content, intervallic structure and melodic contour. Functionally, the E-natural articulated with a harmonic is implying the harmonic content of the anacrusis of the song: E dominant falling to the A minor 7 of the opening phrase.

Following this introductory passage, the first half of the written melody is interpreted in a traditional manner without any obvious reference to the motivic material. Bailey then proceeds to interpret the second half of the melody in a more abstract manner, utilising many

of the devices outlined in Chapter 2.1 (key materials), such as timbral variation and chromatic clusters. The way each phrase of the melody ends, however, recalls the motivic material outlined in the introductory passage:

Figure 45. *Laura* Bars 14-20, 00:53



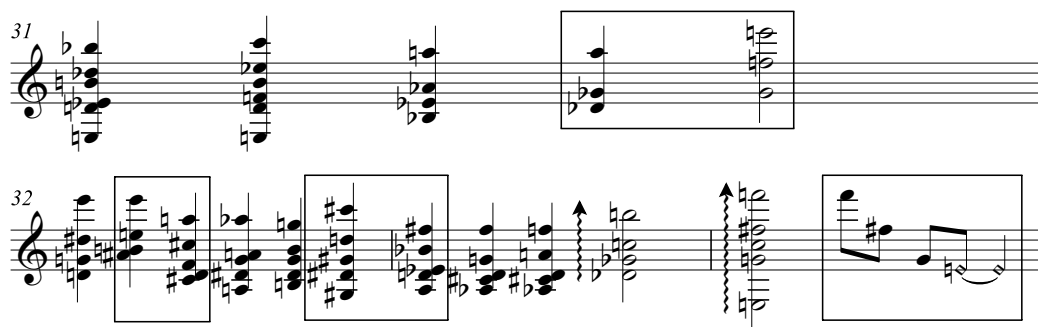
Both of the boxed phrases subtly reference and develop the motivic material. The first, although simply playing the pitches of the written melody, references the opening figure by way of timbre and pitch content, containing an E-natural articulated with a harmonic leading to an A-natural, the same pitches as in the introduction. The second of the examples references the material not only in pitch content (starting and ending on the E-natural harmonic), but also by melodic contour. The final phrase of the melodic interpretation also references the motivic material; once again utilising the initial E-natural harmonic and melodic contour.

Figure 46. *Laura* Bars 24-26, 01:39



This leads into the improvisatory section, which references the motivic material in more subtle ways. Concluding a passage of mechanically informed voicings is a melodic leap from A-natural to E-natural in the top note of the voicings, this can be viewed as referencing the pitch content of the opening motivic phrase. This material is then reiterated in the opposite direction and expanded upon through the use of sequence; stating the material down a minor third, supported by harmonic movement implying a turnaround. Concluding this phrase is another reference to the motivic material in melodic contour and another instance of the E-natural harmonic:

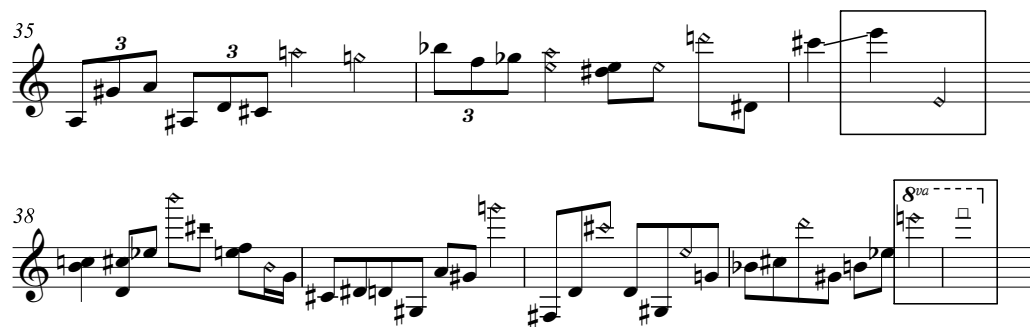
Figure 47. *Laura* Bars 27-34, 01:48



This passage leads to a different texture comprised of linear, non-tonal pitch material. The change in rhythmic approach and density of pitch material signifies a new texture. The initial pitch of the new texture is an A-natural; referencing the motivic material and implying, although abstractly, the beginning of a new form. The implication of the start of a new form is strengthened by the fact that the materials preceding this imply a turnaround, a common occurrence at the end of song forms in traditional jazz settings.

The new material introduced at this stage of the improvisation contains two linear phrases, both ending with motivic material:

Figure 48. *Laura* Bars 35-41, 02:14



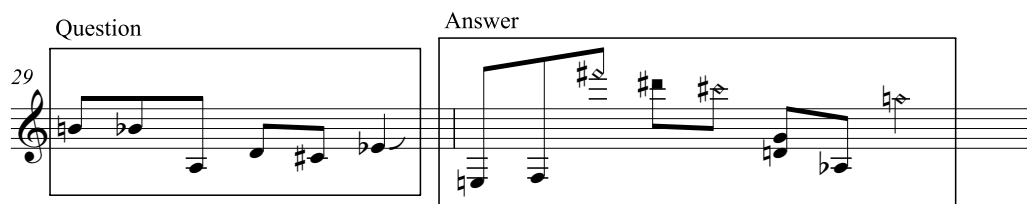
Following this, the improvisation concludes with a dense passage similar in content to the opening improvised statement. These examples demonstrate differing levels of reference to motivic material throughout both melodic interpretation and improvisation. Viewing the piece in its entirety, taking into account both the juxtaposition of larger textural blocks and the use of motivic material, highlights one means of reconciling traditional interpretative materials with free improvisation – semi-repetitive formal structures linked by motivic references, both subtle and overt. A full analysis of *Laura* outlining both the textural blocks and use of motivic materials is included in the appendix.

Phrasing

Regardless of the specific materials in use, the ways in which the materials are phrased often follow similar conventions in passages of both interpretation and improvisation. That is, much of the material is phrased in a ‘question/answer’ manner - complementary phrases unified through rhythmic symmetry that suggest a question and an answer, or some form of tension and resolution.

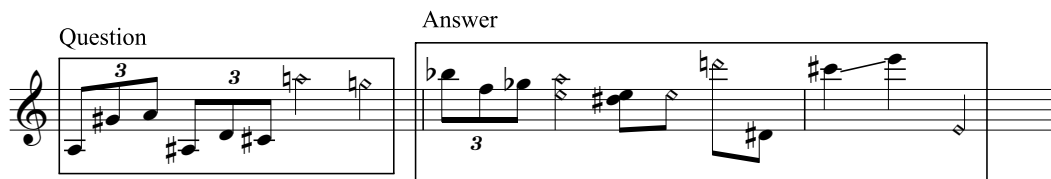
There are many examples of question/answer phrasing throughout *Ballads*; examining brief linear passages provides a good starting point when considering the materials with this approach in mind. The passage from *Gone With the Wind* previously described as being organised by continued investigation of non-tonal pitch content, also provides a good example of question/answer phrasing in use:

Figure 49. *Gone With The Wind* Bars 29-30, 01:42



The passage utilises a singular approach to pitch organisation throughout, with non-tonal materials outlining the twelve pitches of the chromatic scale. Being non-tonal, the pitch material does not imply a traditional harmonic tension/resolution. However, upon listening, the phrase still evokes the feeling of a question and answer through the rhythmic grouping of the materials. The phrase is separated into two distinct sections mirroring one another in their rhythmic grouping - eighth notes leading to a quarter note. The break in momentum of the passage, achieved through the inclusion of a note of longer duration marks the question, whilst the materials that follow suggest an answer. The uniform rhythmic phrasing of the materials once again unifies discontinuous abstract material into a larger entity.

The following passage from *Laura* operates in a similar manner, utilising the same approach to phrasing in order to organise and group the materials:

Figure 50. *Laura* Bars 35-37, 02:14

The question/answer approach can be interpreted in both of these instances in the following manner; passages in which the improvisatory materials remain constant (pitch/timbre/rhythm) divided into two by the inclusion of a brief pause or sustain. The phrase as a whole retains its cohesion as a singular entity through the consistency of materials investigated.

This approach to phrasing reappears as an organisational principle in various contexts. Many of the most abstract passages featuring Bailey's dense indeterminate improvisatory language follow this approach to phrasing, with limited materials utilised for an extended passage grouped into question and answer sections. *When Your lover Has Gone* contains an example of this phrasing used in the context of indeterminate materials. As in the linear examples, the rhythmic approach unifies the improvisation, whilst the momentum of the passage is interrupted by materials of longer duration, separating the larger phrase into question and answer passages:

Figure 51. *When Your Lover Has Gone* Bars 51-54, 02:42

Question

The 'Question' section of the musical score for 'When Your Lover Has Gone' (bars 51-54) is shown. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a measure marked '51' and contains a series of chords and a melodic line. A dashed line labeled 'rake' spans across the top of the staff. The bottom staff is in bass clef and begins with a measure marked 'approx.'. It contains a melodic line with triplets and a quintuplet. The section ends with a measure marked '3'.

Answer

The 'Answer' section of the musical score for 'When Your Lover Has Gone' (bars 53-54) is shown. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a measure marked '53' and contains a series of chords and a melodic line. A dashed line labeled 'rake' spans across the top of the staff. The bottom staff is in bass clef and contains a melodic line with triplets and a quintuplet. The section ends with a measure marked '3'.

As with juxtaposition and discontinuity, this concept can be viewed on both the micro and macro levels. Just as smaller passages of improvisation can be grouped into question and answer passages, so too can larger sections of improvisation, in fact, whole pieces can be considered as being examples of macro scale question and answer organisation. Discussing *Ballads*, Bailey commented in interview with Ben Watson:

If I had my way they wouldn't have printed the titles at all because *Ballads* has nothing to do with the tunes. That record is about improvisation . . . I'm trying to make sense out of playing ballads and free improvisation together.⁸²

As in the discussion of juxtaposition and discontinuity, if these pieces are interpreted as being traditional jazz interpretation juxtaposed against free improvisation, it is possible to see pieces contained on *Ballads* operating in a question/answer fashion – responding to the pieces with

⁸² Bailey as quoted in Watson, 364.

free improvisation, or, answering the question of traditional jazz interpretation with free improvisation.

Relation of Improvisation to Repertoire

In discussing *Standards*, Bailey's first record solely dedicated to jazz compositions interpreted utilising both traditional and free improvisatory materials, Bailey mentioned his dissatisfaction with the outcome stating:

When I first attempted it, I just played six or seven improvisations and then stuck a ballad on the end of each one. But then I thought, that's no fucking good, that's not ballads. What I began to notice, though, was that as I got towards the ballad it influenced the improvisation. So that's what I became most interested in, how it alters and colours the improvising, not about playing tunes.⁸³

Interpreting his comments, the sense of dissatisfaction may have arisen from the perceived disconnectedness of the improvisations to the ballads. On *Standards*, Bailey improvised for an extended period before playing the composed piece at the end of each improvisation, whilst on *Ballads* the order is reversed, as improvisation follows the rendition of the written material. This step alone puts the materials improvised in direct contrast to the pieces - free improvisation in the context of repertoire interpretation, as opposed to free improvisation punctuated by composed material at its conclusion - for a listener at least, the connection is more immediate.

⁸³ Bailey in interview with Keenan, 48.

If the performances were conceived by Bailey as being ‘not about playing tunes’, but rather about investigating how composition influences free improvisation, questions arise as to how the ballads did influence the improvisations. In interview, Bailey, again referring to the recording *Ballads* stated, ‘I don’t know what I was improvising on. I wasn’t improvising on the melody or the chords. It was just some feeling about the tune . . .’⁸⁴

When endeavouring to understand ‘some feeling’ in technical terms, consideration must be given as to what aspects of the ballads influence the improvisations. Traditional jazz models of improvising on the melodic or harmonic content of the pieces were not obviously followed, Bailey was not ‘improvising on the melody or the chords’. For instance, improvisers such as Louis Armstrong would use the composed melodies of pieces as the basis of their improvisatory language, focusing on theme, variation and melodic paraphrase, all investigated in the context of cyclical functional harmony.⁸⁵ Other models would make the investigation of this cyclical functional harmony, or improvising on the chords, the focus of improvisation. While these models are not directly utilised, the means by which Bailey attains ‘some feeling’ of the ballads does reference the approaches in subtle ways: references to the overall harmony of the ballads, melodic quotation or paraphrase, motivic materials referencing composed melodies, rhythmic patterns and allusions to melodic contour.

In some instances Bailey has established a feeling of connectedness between improvisation and composition by referencing the harmony of the ballads within the improvisations. Again the initial improvisatory passage of *Gone With the Wind* demonstrates this approach. The opening of the written melody takes place over the following progression: Fmin7 – Bb7 –

⁸⁴ Bailey in interview with Keenan, 48.

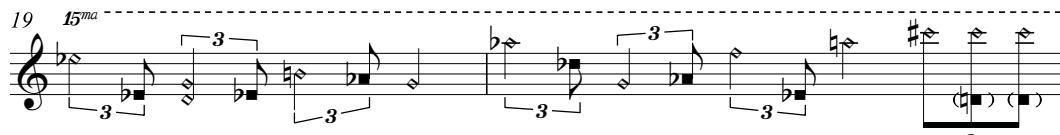
⁸⁵ Gene H. Anderson. “Armstrong, Louis.” *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed June 3, 2016, http://www.oxfordmusiconline.com/public/page/Louis_Armstrong.

Ebmaj7, or a II-V-I in Eb-major. Bailey's first improvisatory passage implies an Eb-major tonality. Whilst not improvising 'on the chords' of the ballad in a traditional sense, reference is still made to the composition and its harmonic content. The passage following this proceeds to investigate non-tonal materials, no longer adhering to the established tonality.

Figure 52. Written Melody & Harmonic Movement (*Gone With the Wind*)



Figure 53. Improvisation Referencing Harmonic Context of Melody (*Gone With The Wind* Bars 19-20, 01:03)



In addition to referencing the harmonic context of the original melody, the passage also establishes material that reappears throughout the improvisation. . The material introduced in the opening passage of improvisation reappears through the piece as motivic content, particularly the reference to Eb-major in a triplet figure. This material, whilst not explicitly referencing the melody or chords of the original composition, still echoes elements of it, establishing 'some feeling' related to the piece. While various materials are employed in the course of the improvisation, many incorporate or conclude with motivic content referencing the composition.

Motivic material related to the ballads appears in many of the improvisations, providing another means of establishing connectedness between interpretative and improvisatory passages. The previous examples from *Laura* provide a good demonstration of this approach in action. In *Laura*, Bailey's motivic material references the ballad in numerous ways; through pitch, intervallic content, implied harmonic movement and importantly, melodic contour. He abstracts sections of the written melody through the octave displacement of pitches, creating a descending melodic contour:

Figure 54. *Laura* Bars 24-26, 01:39



This contour, derived from the pitches of the written melody reappears throughout the improvisation in various guises. The recurring motivic passages echo material derived from the melodic content of the piece, creating a sense of connectedness between ballad and improvisation. Melodic quotes, both literal and paraphrased, create a similar effect. Within a linear non-tonal passage, Bailey references the written melody through melodic quotation:

Figure 55. *Laura* Bars 35-37, 02:14

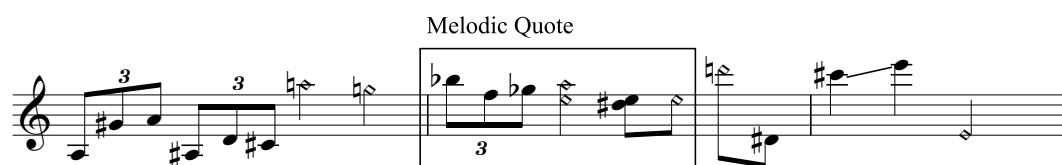
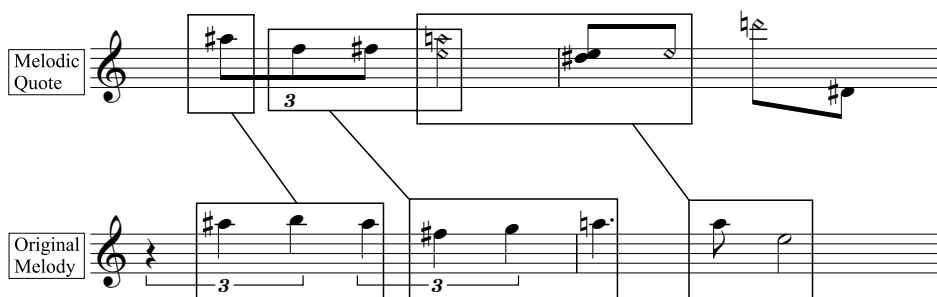


Figure 56. Melodic Quote & Original Melody (*Laura* Bars 35-37, 02:14)

The melodic quote condenses part of the melody and has a slightly different set of pitches. The extremes of the melody and important intervallic information are maintained however, creating a clear melodic paraphrase. Although not improvising on the melody in a traditional sense, melodic quotations do appear throughout many of the improvisations, both within phrases and at the conclusion of improvisatory passages. This approach to referencing materials derived from the written melody again contributes to a sense of connectedness between interpretation and improvisation.

Form

Improvisation makes its own form. – Evan Parker⁸⁶

The above statement from free improvising saxophonist Evan Parker appears in Bailey's book *Improvisation* under the chapter heading 'Form'. The quote highlights an approach to form within a free improvisation setting, where larger scale formal organisations of the music emerge through the investigation of improvised materials. As demonstrated in the previous

⁸⁶ Evan Parker as quoted in Bailey, 111.

chapter, investigating a limited set of materials for an extended period establishes a larger block of texture; these textural blocks can be regarded as sections or markers of formal differentiation. Rather than having predefined forms of set length within which the improvisations take place, the sections continue for as long as the improviser wishes to investigate the established materials. As the performances on *Ballads* involve materials from compositions utilising more traditional approaches to form, in conjunction with the described approach to form common to much free improvisation, considering how these two approaches work in a single piece proves insightful when endeavouring to gain an understanding of the formal procedures on display.

The most obvious element of formal organisation evident throughout *Ballads* is the ordering of materials, in particular, the way in which Bailey begins each piece with the composed material before continuing with improvisation. The majority of the pieces follow this model, with occasional brief improvised introductory passages. Within the statement of the composed materials, another convention appears frequently, that of beginning each interpretation with the bridge or middle section of the composition. Additionally, the compositions are never revisited following improvisatory statements, as is common practice in more traditional models of jazz. Concerning this, Bailey stated in interview ‘Virtually all the tunes start with the middle, the bridge, and I don’t do any repeats.’⁸⁷

The improvised sections of each performance follow similar formal conventions to those previously described; being comprised of sections differentiated through the use of contrasting materials. Although contrasting, the sections are still unified by recurring motivic material as demonstrated earlier in this chapter. This motivic material may reference the

⁸⁷ Bailey in interview with Keenan, 48.

written melody of the ballad, be comprised of new material developed from a preceding improvised passage or from materials developed earlier in the course of improvisation. Discussing the recurrence of material throughout an improvisation, Bailey wrote:

. . . [T]here is a forward-looking imagination which, while mainly concerned with the moment, will prepare for later possibilities. Rather in the way that memory works, perhaps, a piece can be criss-crossed with connections and correspondences which govern the selection and re-selection of events as well as guiding the over-all pacing of the piece. Simultaneously, events remembered and events anticipated can act on the present moment.⁸⁸

This criss-crossing of connections throughout an improvised piece described by Bailey is similar to the language utilised by Ekkehard Jost in his writing around the formal implications of Ornette Coleman's improvisations. In *Free Jazz*, Jost introduced the terminology 'motivic chain association'⁸⁹ to describe Coleman's outlining of successive contrasting motivic material not obviously derived from the written melodies or their corresponding harmonic underpinnings. These groups of contrasting materials flow or 'chain' into one another, often providing the material to be developed in the following passage. Jost elaborates on his analysis:

Ornette Coleman does not limit his motivic associations to phrases that follow one another directly, but takes up ideas that are, so to speak, several links back in the chain, and creates larger contexts in this way.⁹⁰

⁸⁸ Bailey, 111.

⁸⁹ Jost, 50.

⁹⁰ Jost, 50.

As in the improvisations of Coleman, the motivic associations, both recent and removed, in Bailey's improvisations, establish larger scale formal associations throughout each improvisation. As there is not a predetermined formal framework in place, each performance establishes a formal outline unique to the interpreted ballad in the way both the improvisations function formally, and the way the improvisations relate to the composed material. When considering *Ballads* as a whole, recurring materials such as the mechanically informed voicings previously outlined could also be considered motivic material that recurs, not only within the confines of each ballad, but across the entire recording – providing a motivic chain association or the crisscrossing of connections unifying the entire recording.

Chapter 3 - Key Concepts, Application & Self-Reflective Analysis

3.1 Key Concepts - Identification

Detailed analysis of the materials contained on *Ballads* outlined in the previous chapters provides a body of information from which a set of key concepts can be established. These key concepts, substantiated through transcription and analysis, provide a framework within which various means of reconciling free improvisation with repertoire interpretation can be considered. The key concepts will be identified and discussed broadly, before investigating how they were applied to my artistic practice. Particular attention will be given to those key concepts most relevant to my artistic practice.

Multiuse Materials: Content, Manipulation & Form

Transcription and analysis of the performances on *Ballads* uncovered a variety of materials utilised by Bailey in both interpretive and improvisatory passages. Examining these materials in the context of the organisational approaches outlined in the previous chapter provides a means of establishing a key conceptual framework, within which free improvisation in the context of repertoire interpretation can be understood.

Specific materials, such as the identified approaches to pitch organisation and timbral manipulation, have multiple uses and implications on both micro and macro levels. Improvisatory materials such as these can be utilised as the primary content being investigated, as a means of manipulating other content and as markers of formal differentiation. Considering Bailey's use of materials identified by this research as

‘mechanically informed material’ provides an example with which to consider the concept of multiuse materials.

The mechanically informed material highlighted in Figure 15 is utilised by Bailey in multiple ways. When investigated for an extended period, with little other obvious information in use, the voicings become the most prominent material on display, or, the primary content. When combined with other material, Bailey’s abstraction of tonal melodic structures utilising mechanically informed voicings for example, the materials provide a means of manipulating or abstracting other content. On a macro level, the investigation of materials for an extended period gives rise to larger structures or blocks of texture, providing markers of formal differentiation. These multiple uses are of course not exclusive to one another, and can be functioning on multiple levels simultaneously.

Understanding the availability of materials to be utilised in multiple ways provides a means of understanding and approaching the use of free improvisation in the context of repertoire interpretation. Materials, be they standard or abstract, can be contextualised through sustained use, consistent approach to organisation or through the addition of familiar materials to those being investigated. These procedures can enable seemingly incompatible approaches to be reconciled and utilised within the space of a single performance.

Textural Differentiation: Limited Materials & Juxtaposition

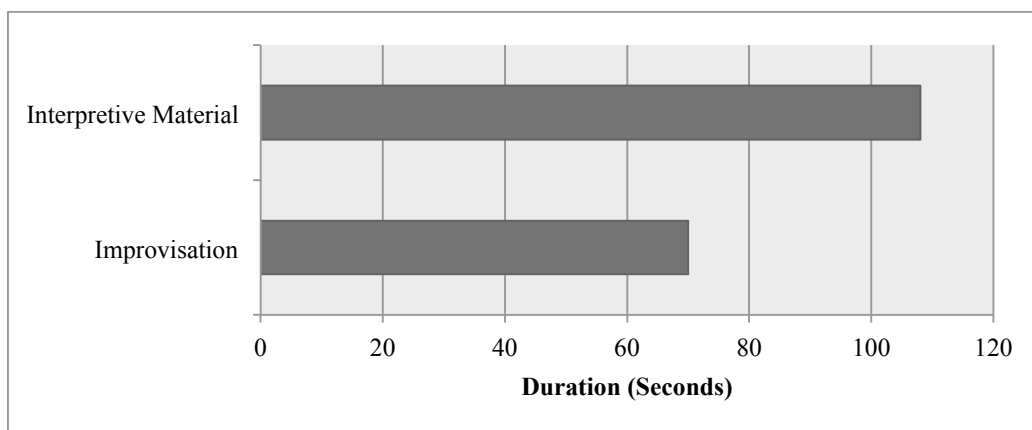
As demonstrated in the previous chapter, in the performances on *Ballads*, distinct blocks of texture arise through the continued investigation of limited materials. Considering the use and formal implications of these textural blocks highlights the importance of textural

differentiation as a key concept when considering free improvisation in the context of repertoire interpretation.

Examining the improvised content in use in any given passage provides an opportunity to investigate what materials are being utilised to establish a textural block. When considering Bailey's improvisations, it seems that any material is available for this purpose. Prominent content investigated include pitch organisation, timbral inflection, rhythmic phrasing or the means by which the materials are articulated, to name just a few. Regarding any material as a potential generator of texture provides one means of reconciling free improvisation with repertoire interpretation. For instance, one could take the pitch organisation concept of a composition and abstract it through timbral and rhythmic phrasing to establish a textural block, independent but not wholly removed from the context in which it takes place.

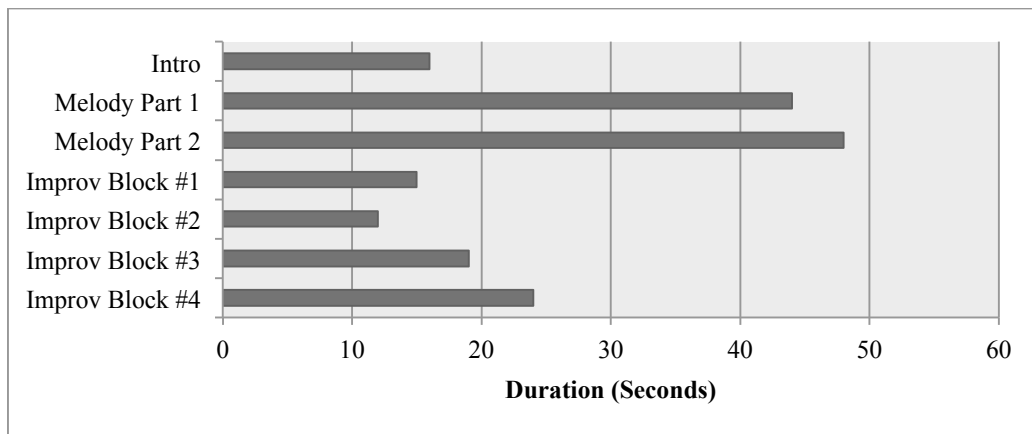
The importance of the temporal scale in which the investigation of textural blocks takes place, both within interpretive and improvisatory passages and in the context of the entire performance, must also be noted. The following figure charts the duration of the interpretive and improvised passages in Bailey's rendition of *Laura*:

Figure 57. *Laura* – Large Scale Temporal Representation: Materials / Duration



When the materials utilised within these larger sections are considered in terms of contrasting blocks of texture, the duration in which the materials are investigated becomes apparent:

Figure 58. *Laura* – Duration of Investigated Materials



When analysing the performances in this manner, a consistency of duration in the way materials are investigated can be observed. Both halves of the melody occur over a similar timespan, whilst the four contrasting blocks of material featured in the improvisation also occur over a similar amount of time in relation to one another, especially when taking into account fermatas at the end of the longer passages. Being aware of how long materials are being investigated for, and utilising this as means of unification and establishing an expectation of change provides another means of unifying diverse materials within the space of a single piece.

Considering passages of improvised materials as distinct textural blocks with which entire improvisations can be organised provides another means of reconciling the use of free improvisatory materials and composed materials within the space of a single piece. Once again, micro and macro processes are informed by a single key concept, unifying diverse

materials into a cohesive whole. Textural differentiation, whereby textural blocks are established, positioned and contrasted against one another arises as an organisational process operating within improvisatory passages. Examination of entire pieces in this manner reveals a similar phenomenon occurring on a larger scale, whereby the statement of composed material creates a block of texture juxtaposed against improvisation. Additionally, recurring motivic material appearing between these distinct textural blocks contributes to the overall cohesion; the frequency and similarity of these materials however does not diminish the differences between juxtaposed larger scale materials.

All Instrumental Sound As Possible Material

Analysis of the transcribed pieces in the previous chapter uncovered Bailey's use of a variety of non-standard materials in both interpretation and improvisation. Temporary preparations of the instrument can be regarded in this manner in addition to the use of more indeterminate materials. Content often considered extraneous to sound production, such as incidental noises arising as a by-product of producing more standard sounds⁹¹ are also available for investigation as primary content, a means of abstraction and through continued investigation, as a generator of form. Considering all sounds produced by the instrument as possible material with which to improvise enables a greater expressive range to be achieved, expands the amount and types of material available for improvisation and provides another way in which free improvisation can be utilised in the context of repertoire interpretation.

By considering all instrumental sound as possible material, a greater resource of content becomes available for improvisation and interpretation. In addition to content comprised of

⁹¹ Left-hand glissandi when changing fretting position with the left hand for instance.

predominantly standard materials, passages utilising non-standard materials as the primary content under investigation are available for use on varying levels. Additionally, utilising these non-standard materials to manipulate other content expands both interpretative and expressive range.

When understanding the use of free improvisation in the context of repertoire interpretation, allowing all instrumental sound to be used as possible material provides one means of reconciling the two contrasting approaches. Any occurrence of sound produced in the interpretation of composed material can be used to this end, be it informed by standard or non-standard approaches. For example, if the melodic content of a composed piece features large intervallic leaps, glissandi may be produced through the articulation of the material – if all instrumental sound production is available as improvisatory content, then this, what could otherwise be considered incidental material, becomes available for improvisatory investigation, and through its appearance in the interpretive passage, unifies, albeit subtly, the two contrasting approaches.

3.2 Key Concepts - Application

Before discussing the artistic output generated throughout the course of this research, the means by which the identified materials, approaches to organisation, and utilisation of key concepts derived from the findings of the research were applied to my artistic practice will be discussed. As the aims of the research were to investigate the means by which free improvisation can be utilised in the context of repertoire performance through transcription, analysis and reinterpretation, as opposed to creating a stylistic guide or summary, the process by which the findings uncovered during the research were incorporated into my artistic

practice over the course of the study becomes worthy of discussion. Both passive and active means of absorbing and assimilating discovered materials will be discussed, in addition to the means by which uncovered conceptual approaches were utilised.

Passive Integration – Immersive Listening & Transcription

There is no more important activity in influencing one's style than hearing the same recording – four songs of Horace Silver, Jack Teagarden, Franz Schubert, or whatever it may be, for an hour each night for a week or three – just intimate, involved listening, not memorizing or running to the piano or another instrument to “learn” it. This practice, if done regularly, helps put the selected music into one's history and vocabulary, and will affect one's performance to some degree.⁹²

In the context of this research, passive⁹³ integration refers to a set of approaches utilised to enable the incorporation of the research findings into my artistic practice. Both before and during the process of actively incorporating and reinterpreting the research findings, a more passive approach was taken, namely, the act of continued immersive listening as described above by pianist Ran Blake. An extension of this was the transcription and analysis phase of the research that greatly increased familiarity with the materials discussed.

Immersive listening, whereby a selection of recordings is repeatedly listened to, ideally on a daily basis, enables the music investigated to exert a subtle influence on the listener, contextualises actively practiced materials and expands the listeners sound imagination to

⁹² Ran Blake, *Primacy of the Ear: Listening, Memory and Development of Musical Style* (London: Lulu.com, 2010), 9.

⁹³ In the context of this research ‘passive’ refers to learning activities expanding my artistic capability undertaken away from the guitar, whilst ‘active’ implies the acquiring of knowledge in a practice-led setting, through instrumental practice and investigation.

include that of the investigated material. Additionally, when endeavouring to understand the use of free improvisation in the context of repertoire, greater familiarity with the materials investigated enables a more informed analysis. Regarding this, Ran Blake comments that ‘theoretical analysis or a transcription is more effective if the spirit, melodies and rhythms of the music are already a part of you.’⁹⁴

The continued immersive listening that took place throughout the research focused on a selection of recordings. Although *Ballads* was the most thoroughly investigated for the entire duration of the study, other recordings by Bailey were investigated with similar intensity throughout the research. The most important recordings selected for immersive listening were *Ballads* (2003), *Standards* (2007), *Improvisation* (1975)⁹⁵ and *Pieces for Guitar* (2002).⁹⁶ In addition to these recordings featuring Bailey in a solo setting, the ensemble recordings investigated included *Joseph Holbrooke Trio Moat Recordings* (2006).⁹⁷ Although investigating Bailey’s improvisatory language in the context of an ensemble situation in depth is outside the scope of this research, the listening was of great relevance as my own primary mode of artistic expression is ensemble based.

Subtle influences arising as a result of passive integration emerged in my artistic practice in a number of ways when reinterpreting the findings. Firstly, influence can be identified when non-practiced content reminiscent of the studied materials appear in passages of improvisation or interpretation. These materials expressed unintentionally contribute to the overall language of the improviser and contribute to the effectiveness of more deliberately

⁹⁴ Blake, 13.

⁹⁵ Derek Bailey, *Improvisation*, Get Back GET6202, 1975, CD.

⁹⁶ Derek Bailey, *Pieces for Guitar*, Tzadik TZ7080, 2002, CD.

⁹⁷ Joseph Holbrooke Trio, *The Moat Recordings*, Tzadik TZ7616, 1998, CD.

practiced materials, contextualising them in the wider language of the musician and the tradition from which the materials emerge. Again, Blake encapsulates this phenomenon:

Most improvisers at some time have felt a surprise influence jump out during a solo – something not practiced, whether it be a lick, a tone colour, or a rhythm. This is the subconscious expressing an influence that it picked up somewhere. And all musical hearing is based on what has been gathered by long-term memory and the subconscious.⁹⁸

Importantly, immersive listening also has the effect of broadening the listener's sound imagination to include that of the investigated material. Before embarking on the research, I had limited experience utilising non-standard improvisatory material, in particular the use of indeterminate timbre. Passive integration enabled me to 'hear' these materials. Miles Davis famously recounted a conversation with Dizzy Gillespie concerning his inability to improvise in the high register, not due to technical deficiency, but because Davis did not 'hear' material in that register:

I asked Dizzy one day, "Man, why can't I play like you?" He said, "You do play like me, but you play it down an octave lower. You play the chords." Dizzy is self-taught, but he knows everything about music. So when he told me that I heard everything down lower, in the middle register, it just made sense to me, because I didn't hear anything up, you know?⁹⁹

Time spent with the materials on a passive level enabled me to 'hear' materials utilised by Bailey, and utilise them in the course of reinterpreting the research findings. Passive

⁹⁸ Blake, 33.

⁹⁹ Miles Davis and Quincy Troupe, *Miles: The Autobiography* (New York: Touchstone, 1989), 70.

integration of the materials, and their influence on my artistic output will be discussed in the context of composition, improvisation and reinterpretation in the following section of this chapter.

Active Assimilation – Instrumental Practice

The next and most obvious means of incorporating and interpreting the findings of the research is the active assimilation of materials through instrumental practice. The process, once materials and approaches were identified, involved selecting a specific device, practicing it in the means in which it was utilised by Bailey, then utilising the device or approach to create new materials specific and unique to my artistic practice. The materials of most importance and relevance investigated through the course of the research were pitch organisation and the investigation of timbre.

In observing Bailey's approach to pitch organisation, his use of a variety of approaches were identified. Bailey had both tonal and non-tonal materials at his disposal, and within these areas varied means of organising the material. The material investigated with greatest depth was the use of clusters to organise the twelve pitches of the chromatic scale. The particular clusters utilised by Bailey for this purpose were practiced and utilised in improvisation by myself, before using the concept to generate clusters specific to my own improvisatory language, reinterpreting the research findings.

Timbral material was investigated with great depth throughout the course of the research and incorporated into my improvising language through active practice. Bailey's means of producing a wide range of timbral material was investigated and actively practiced; in particular the use of harmonics and indeterminate pitch material produced through extended technique. This prompted me to investigate a personal set of approaches to produce an

expanded timbral vocabulary. These included various preparations of the guitar, and creating indeterminate pitches through string manipulation. Specific examples will be discussed in detail in the following section of this chapter.

These specific materials expanded my improvisatory capacity, enabled a greater expressive range to be achieved and through the expansion of my sound imagination, generated a greater resource of materials from which to draw from when composing.

Conceptual Application

The final means of reinterpreting the research findings was through the application of key concepts to the artistic practice of the author, or conceptual application. This means of interpretation involved utilising the identified key concepts to generate improvisatory material, provide a means of organising materials both new and old, and allowed the research findings to be applied to the ensemble situation in which I perform. Additionally, the key concepts identified influenced the compositional output of the author through the entire period of research.

Considering the key concepts when generating new material with which to improvise greatly expanded my improvising vocabulary. This conceptual application made available a variety of sounds not previously considered as material available for improvisation, such as incidental instrumental sounds. Conceptual application also enabled these newly acquired improvisatory resources informed by Bailey's artistic practice to be incorporated into my artistic practice effectively. The juxtaposition of contrasting materials emerged as a key feature of Bailey's approach to improvisation. Juxtapositioning this newly acquired improvisatory language

against my own already established set of materials therefore proved effective - conceptual application enabled the mixing of these materials to sit comfortably alongside one another.

As a means of reinterpreting the findings of the research, conceptual application enabled the materials and approaches identified to be applied to not only my own artistic practice, but also to the ensemble setting in which I perform. For example, using a set of limited improvisational materials to create larger textural blocks was approached individually before being applied to ensemble settings - enabling limited materials in use by multiple instruments to be considered as textural blocks. Much as in the way that materials have been identified as having uses on a micro and macro scale in an individual improvisatory language, materials, if approached by an ensemble with the same conceptual framework in mind, can be utilised in a similar manner – informing improvisation and means of formal organisation.

3.3 Self-Reflective Analysis

Having identified the key concepts and means of application, my development as an improviser and interpreter throughout the duration of the research was investigated. Self-reflective analysis uncovers the ways in which the research has changed and influenced my artistic practice, and demonstrates how the research questions were addressed and answered through a practice-led investigation of the key concepts. To achieve this, artistic output produced over the course of research was investigated, tracking the influence and reinterpretation of research findings. Output was considered in chronological order, investigating the beginnings of influence, gradual integration of concepts and reinterpreted findings arising in the production of new work created in the latter stages of research.

Early Stages of Research – Studio & Concert Recording

The recording *Colossus*¹⁰⁰ by Kingston/Boden/Haywood/Jackson was recorded May 2014, six months after commencing the research. The ensemble had been performing together since September 2013 when contacted by ABC *Jazztrack*¹⁰¹ to do a studio recording to be broadcast nationally. The recording is comprised of nine of my compositions, containing material written both before and during the research. Investigating select compositions written after the research had commenced provides an opportunity to investigate the influence and reinterpretation of the research at the early stages of study.

Until this point, research activities undertaken included the gathering of relevant literature, immersive listening, the transcription of select pieces and the beginnings of the active assimilation of specific materials. Although recorded in May 2014, the pieces newly written for this recording were composed in February of 2014. At this stage, the active incorporation of materials uncovered by research was not overtly obvious in improvisation - the research however did have an obvious effect on composition and the means by which materials were interpreted. These examples can be considered the product of passive assimilation of the key concepts and approaches uncovered through research.

The first piece considered is track 5, *Static*. The piece, presented below in lead sheet format, was developed by the ensemble aurally. The melody was taught ‘by ear’ to the ensemble whereupon a group approach to performing the composition was arrived at; both guitar and piano playing the melodic statement in unison, bass and drums improvising their parts under the A section before joining guitar and piano in unison for the B section.

¹⁰⁰ Kingston/Boden/Haywood/Jackson, *Colossus*, Independent RG002, 2014, CD.

¹⁰¹ *Jazztrack* is a weekly radio program broadcast by the Australian Broadcasting Commission, featuring new releases, historical recordings and commissioned ABC recordings.

Figure 59. *Static* Lead-sheet

Static

Composed by D. Kingston

The musical score for 'Static' is written in treble clef. It consists of three staves. The first staff, labeled 'A', contains a melodic line with various accidentals and ties. The second staff, labeled '5', continues the melodic line. The third staff, labeled 'B', contains a repetitive rhythmic figure with two first and second endings.

Immersive listening and the consideration of literature surrounding Bailey had instilled the ideas of textural differentiation and octave displacement into my sound imagination. Although not actively incorporated in improvisation, these key concepts emerged nonetheless, shaping both composition and performance. The piece is comprised of two starkly contrasting sections; one containing a predominantly single note melodic line, contrasted against a static voicing organised by repetitive rhythmic figure in the B section. The juxtaposition of these materials, although utilising pitch and rhythmic information informed by my own compositional voice, provides an example of the reinterpretation of a key research concept – textural differentiation.

Although the performance does not contain improvisation in a traditional sense, the means by which the melody is interpreted in the B section contains an improvisatory element. The voicing is reiterated in various registers by both the guitar and piano, moving from middle to low register before ascending to the extreme high register of the guitar. The duration spent on each register was improvised, as was the moment of register change. It was also decided that

the change should be staggered and should not move in unison between guitar and piano. This means of melodic interpretation, displacement of melodic content by register, is another example of subtle influence emerging. The approach was not a literal utilisation of concept, but rather material informed by an expanded sound imagination achieved through the passive integration of research materials.

The title track *Colossus* also contains examples of early influence of the research findings on my artistic practice. The melody of the piece was performed in unison by the guitar, piano and drums, with the bass playing an improvised counter melody in the A-section. The B-section was interpreted in a similar manner but with the bass outlining harmonic movement implied by the melody. Improvisatory passages follow the delivery of the melody featuring bass, piano and then guitar as the instruments at the forefront of the texture. These passages then gave way to a final statement of the A-section melody.

Figure 60. *Colossus* Lead-sheet

Colossus

Composed by D. Kingston

[A] Freely

[B]

Fine

D.C. al Fine

Colossus contains examples of influence imparted by the research in the rhythmic approach utilised, the use of textural differentiation and the use of motivic materials derived from composed melodic content. Rhythmically, the melody is interpreted freely in both the A and B-sections, establishing an approximate tempo throughout. The improvisations utilise similar means of rhythmic interpretation. I had previous experience improvising and interpreting material with this rhythmic approach prior to undertaking research; this previous experience however, for the most part took place in conjunction with more traditional approaches. For example, I previously had experience performing rubato interpretations of written melodic content before transitioning into improvisations performed in time. Continued exposure through immersive listening to Bailey's rhythmic approach influenced the artistic practice of the author, normalising the use of approximate tempo rhythmic interpretation for entire performances.

Textural differentiation also informs the performance of *Colossus* in both composition and improvisation. Compositionally, the piece is constructed of two sections, contrasting in content both melodic and rhythmic. The A-section features an angular melodic line phrased in an approximate tempo whilst the B-section contains a more lyrical melodic line phrased with greater rhythmic consistency. The parameters for the improvisation were left completely up to the musician soloing; each section was therefore informed by the artistic voice of the soloist responding to the written material. Moreover, as neither the harmonic or rhythmic parameters were agreed upon prior to performance, each improvisation created a distinct contrasting texture. Considering the performance in light of the research demonstrates a reinterpretation of the findings, appearing in this example as a subtle influence informing the composition and organisation of improvisation.

Motivic material referencing the melody also appears throughout the performance, appearing most obviously between each soloist. The first instance occurs at the end of the bass solo (01:33) when the guitar quotes material from the final two bars of the B-section, this is then echoed by the piano and developed by both instruments until the beginning of the piano solo. At the end of the piano solo the guitar once more introduces motivic material from the written melody (03:16), quoting bar 1. The entire ensemble in an improvisatory passage then develops the phrase before returning to the written melody for one statement of the A-section to finish. Utilising motivic material derived from the melody as a means of connecting contrasting passages in this manner is yet another example of the research imparting an influence. My artistic experience prior to the commencement of the research did not contain improvisations with material functioning in this manner. The use of motivic material to connect contrasting passages was identified as a means of connecting diverse content within the space of an improvisation. In the context of my artistic practice, the approach was applied in an ensemble setting and utilised to connect the improvisations of various musicians.

The first live concert recording to be discussed took place in June, 2015 at the Tasmanian Conservatorium of Music. The ensemble was comprised of guitar, bass and drums, and performed predominantly original compositions written by myself in addition to select standards. Research activities preceding this concert were similar to those discussed leading up to the recording of *Colossus*, however a greater familiarity with the subject matter however had been acquired. New instances of influence and reinterpretation occur in the performance of *Lowercase*, both in composition and improvisation. The piece was composed in May 2015 and was presented to the ensemble as follows:

Figure 61. *Lowercase* Lead-sheet

Lowercase

Composed by D. Kingston

A G⁶ D/A A⁷ D G/B D^b-7(♭⁵) D^b/A^b (x4)

B G⁶ A⁷ Dmaj⁷ A⁷/E Fdim⁷ B⁷/D[#]

5

9 G⁶/E G/B A⁷ Dmaj⁷ A⁷/E Fdim⁷ B⁷/F[#]

The lead sheet for 'Lowercase' is composed of two main sections, A and B. Section A consists of a single line of music with a key signature of one sharp (F#) and a common time signature. It features a melody in the treble clef with various chords indicated above the staff: G⁶, D/A, A⁷, D, G/B, D^b-7(♭⁵), and D^b/A^b (x4). Section B is divided into two parts, each starting at measure 5. The first part of B has a key signature of one sharp and a common time signature, with chords G⁶, A⁷, Dmaj⁷, A⁷/E, Fdim⁷, and B⁷/D[#]. The second part of B starts at measure 9 and has a key signature of two sharps (F# and C#), with chords G⁶/E, G/B, A⁷, Dmaj⁷, A⁷/E, Fdim⁷, and B⁷/F[#]. The notation includes various musical symbols such as accidentals, ties, and repeat signs.

Compositionally, the piece echoes elements of materials uncovered by the research. In particular, textural differentiation between the A and B-sections is achieved through the use of contrasting melodic content dispersed to the extreme registers of the guitar. For example, bar 9 of the written melody contains both the lowest and second highest pitch achievable on the instrument. In investigating how free improvisation can be utilised in the context of repertoire performance, exploiting extremes of register became apparent as a means of interpreting melodic content. In conjunction with passive assimilation of the approach, this concept was incorporated through the instrumental practice of materials such as dispersing tonal content to the extremes of the instrument in quick succession. When approaching composition, the expanded sound imagination achieved through addressing the research findings instrumentally resulted in new materials being incorporated into compositions.

The passage of improvisation following the interpretation of the melody in *Lowercase* also contains materials influenced by the research. Once again, the influence at this stage of the research is subtle in improvisation; however, an expanded timbral range however is beginning to develop. Although passages of purely timbral material do not yet feature, an expanded expressive range in which a greater variety of timbres are utilised to render improvisatory material is present. For example, the phrase occurring at (03:30 – 03:41) of the recording is articulated both with pitch manipulation and with the right hand close to the bridge. Picking materials in this area of the guitar accentuates high frequencies resulting in a brighter sound quality. Manipulating melodic content in this manner was not overtly present in my playing prior to research; an expanded sound imagination achieved through consideration of timbral manipulation had influenced my improvisatory language, even when utilising more traditional materials.

Middle Period of Research – Concert Recordings

Concert recordings made during the middle period of the research demonstrate the increasing influence of the research on my artistic practice. The two concerts to be discussed took place in October 2015 and May 2016, and featured the same ensemble of guitar, bass and drums as in the previously discussed recital. Investigating specific tracks from these concerts provides the opportunity to investigate the influence and reinterpretation of the research findings manifesting in composition, interpretation and improvisation after an extended period of research.

The first of the discussed performances from October 2015 contains the first explicit use of materials and key concepts in improvisation and interpretation, the piece considered for analysis from this recital will be *Everything Happens To Me*. Research activities undertaken

during this period included utilising uncovered materials in the context of standard interpretation, applying various conceptual approaches to performance, and the composition of pieces focusing on specific devices or materials uncovered by research.

In *Everything Happens To Me*, the decision was made to begin the piece with free improvisation, leading to the interpretation of the melody in an approximate tempo before the establishment of a consistent pulse for the rest of the performance. The parameters within which each ensemble member was to improvise were left open, however, I had spent considerable time practicing various means of melodic abstraction informed by the research. The performance begins with a quote of the first phrase of the written melody abstracted through the use of dissonant supporting harmony. This fragment of the melody is then repeated and developed melodically with supporting harmonic information informed by my improvisatory language:

Figure 62. Improvised Introduction (*Everything Happens To Me*, 00.00)



Although the exact content of interpretation was not planned prior to performance, practice and observance of the key concepts arising from the research influenced and enabled this

means of melodic interpretation - the idea of multiuse materials provided a means of utilising free improvisation in the context of repertoire performance. Composed content was utilised as the dominant melodic line, this line was then abstracted through the mixing of materials and through investigation for an extended period, a larger textural block was established and utilised to structure the piece on a formal level.

Two selections from a recital that took place in May 2016 at the Tasmanian Conservatorium of Music demonstrate an increasing influence of the research findings upon my artistic practice. The first piece for consideration entitled *Wells*, was composed one month before the concert and features two contrasting sections. The piece was interpreted in a rubato manner for the entire performance and was presented as a lead-sheet to the ensemble as follows:

Figure 63. *Wells* Lead-sheet

Wells

Composed by D. Kingston

Freely

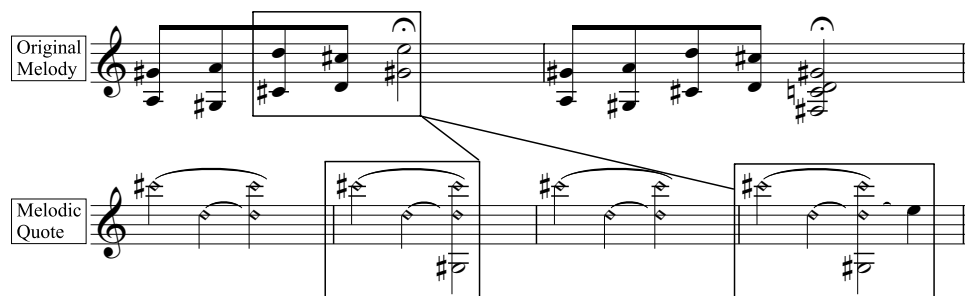
The musical score for 'Wells' is presented on three staves. The first staff begins with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with several accidentals and a repeat sign. The second staff continues the melody, marked with a '3' and a box 'B', indicating a triplet. The third staff is marked with a '7' and a box 'A', indicating a seven-measure phrase. The piece concludes with a 'Fine' marking and a 'D.C. al Fine' instruction.

Upon rehearsing the piece, the decision was made to begin with a passage of free improvisation before stating the written melody. Within this passage (00:00 - 02:25) materials and parameters with which to improvise were left entirely up to each individual in the

ensemble, I however utilised materials informed by the key concepts of the research - both multiuse materials and textural differentiation in particular were apparent in the performance.

At the beginning of the improvisation, composed material was abstracted through the use of timbre and register. Fragments of the written melody were stated utilising both harmonics and fretted notes, dispersed to various octaves of the guitar:

Figure 64. Abstracting Composed Material (*Wells, 00:00*)



After this initial improvised statement the materials were varied, developed and expanded through the inclusion of additional melodic content. Timbre in this instance evolved from being utilised as a means of abstraction to being the primary content investigated. Additionally, the opening phrase derived from the composed material returned on numerous occasions, establishing recurring motivic material and so unifying free improvisatory content within the context of repertoire interpretation. The materials investigated during the entire introductory passage by both the guitar and drums were limited in the approaches to pitch, timbre and rhythmic organisation. This limiting of materials established a definite texture throughout the passage – awareness of the key concept of textural differentiation informed the contrasting of this freely improvised passage with the composed material that followed.

The next piece to be considered, entitled *Directional*, was also written one month prior to the concert. The composed material features two contrasting sections; one containing rapid passages articulated with rakes, the other featuring a contrasting melodic line exploiting the extreme registers of the guitar. The decision was made to perform the entire piece in a rubato manner and improvise freely in response to the written melody; the piece was presented to the ensemble in lead-sheet format as follows:

Figure 65. *Directional* Lead-sheet

Directional

Composed by D. Kingston

Freely

[A]

3

5

9

[B]

11

Directional contains examples of the influence of the research emerging in composition. The pitch organisation of the piece is predominantly tonal and informed for the most part by my pre-existing compositional voice, however the means by which it is rendered in terms of rhythmic phrasing, timbre and register contains clear examples of influence. Rhythmically the

entire piece is performed in an approximate tempo, reflecting familiarity with this means of rhythmic interpretation achieved through prolonged exposure to the research material. In terms of timbre, the piece was conceived of initially with a focus on pitch organisation and melodic contour; the timbral approach used to render the melody (raking arpeggiated figures) was, although not a conscious utilisation of key materials or concepts, informed by an expanded sound imagination achieved through the passive assimilation of research materials. The utilisation of extremes of register again appears, in this instance in the B-section of the piece where the melody ascends from the low to high register of the guitar.

Within improvised passages, once again materials and parameters with which to improvise were left entirely up to each individual of the ensemble. Individually however, I utilised materials informed by the key concepts of the research, namely utilising varied approaches to timbre informed by considering all instrumental sound as possible material, in addition to organising passages of improvisation through the investigation of limited materials, creating blocks of texture with which to give formal structure to the music.

Having observed Bailey's use of temporary preparations and incidental instrumental sounds as a means to create various timbres with which to improvise, I set about establishing a personal vocabulary of timbral material through similar means. Arising from this investigation was the discovery and use of preparations of the instrument. Among various preparations, inserting a plectrum between strings was pursued as a means of creating a distinct timbral effect – this approach can be heard in the opening passages of improvisation following the rendering of composed material at (03:13) of the recording. The timbre resulting from this preparation was utilised in conjunction with more traditional approaches such as the use open strings, fretted notes and harmonics. Pitch content and rhythmic

information investigated during passages were derived from the composed material, thus, utilising materials common to free improvisation to abstract composed materials enabled a successful use of free improvisation within the context of repertoire interpretation.

Latter Stages of Research – Concert & Studio Recordings

Examination of concert recordings produced during the latter stages of the study provides the opportunity to observe the influence of the research on my artistic practice after an extended period of involvement with the subject matter. Having spent a great deal of time assimilating and reinterpreting the research findings, a much more complete and natural integration of the key concepts and imparted influence can be heard. Discussed will be a recording from a concert in June 2017 and a studio recording made in August 2017. The examples contain instances of key concept utilisation, as well as the reinterpretation of these concepts manifesting in composition, interpretation and improvisation.

The first piece to be discussed entitled *Iron Pot* was composed in May 2017 for a Museum of Old and New Art (MONA) commission. The piece was performed by an ensemble consisting of guitar, saxophone and drums and contains two contrasting sections investigating pitch organisation, textural differentiation and manipulation of register informed by the research. The melody of the piece was performed in a rubato manner; the transition between sections was queued collectively between the ensemble preceding group free improvisation. The piece was presented to the group in lead-sheet format as follows:

Figure 66. *Iron Pot* Lead-sheet

Iron Pot

Composed by D. Kingston

A Freely

B

Iron Pot contains many examples of the research imparting influence on my artistic practice in a compositional context. The pitch organisation of the piece contains tonal material and overt examples of pitch organisation informed by Bailey's use of three-note clusters dispersed over various octaves. In particular, the B section of the piece contains content comprised of stacked major sevenths (both arpeggiated and played simultaneously), or three note clusters dispersed over two octaves as shown the in following figure:

Figure 67. Dispersed Three-note Clusters (*Iron Pot* Bar 7)

The use of this means of pitch organisation was not a conscious attempt to utilise Bailey's improvisatory material, but rather an instance of active and passive integration of the key concepts emerging instinctively and being reinterpreted through my compositional voice. Compositionally, the piece also features both approximate tempo rhythmic interpretation and the use of contrasting blocks of texture informed by the research.

The group improvisation following the ensembles interpretation of the melody contains one of the most complete and natural utilisations of the key concepts recorded throughout the duration of the research. During the improvisation, distinct blocks of texture are established, moving from the staccato articulation of small clusters and harmonic material informed by the composition, to a passage of larger ascending voicings increasing in density. These voicings then give way to linear material derived from the composition and improvisatory language reinterpreting Bailey's use of octave dispersed three-note clusters, content actively practiced throughout the research. An overt example of this occurs at (04:13) of the recording, where alternating three note clusters (clusters specific to my improvisatory language inspired by Bailey's approach incorporated through active assimilation) ascend towards the conclusion of the improvisation:

Figure 68. Improvised Ascending Three-note Clusters (*Iron Pot*, 04:13)



The use of approximate tempo, pitch organisation and textural differentiation informed by the research contribute to the success of the improvisation, enabling an effective use of free improvisatory materials and approaches utilised when interpreting original composition.

Compositionally and in the means of arrangement, the recording of *Thread That Curls* demonstrates influence of the research in multiple ways. Although many materials are quite conventional in nature, pitch organisation being entirely tonal for instance, the research exerts considerable influence. Once again, the rhythmic interpretation of the performance references the research of Bailey's approach throughout, with the melodic content and subsequent improvisation utilising an approximate tempo. Formally, the piece utilises textural differentiation with contrasting and limited materials utilised in both the interpretation of the melody and the improvisation.

Throughout the improvisation, the influence of the research could at first be construed as minimal. For the most part, pitch content is tonal and varied minimally throughout; the rhythmic phrasing also varies very little during the improvisation. The means by which the material is improvised on in a timbral context however highlights clear influence and reinterpretation of the key concepts outlined by this study. The research has enabled me to expand upon limited materials (pitch and rhythm in this example) in an improvisatory context using only timbre as a varied parameter.

The first example highlighting this occurs at (01:40) of the recording, where the low E string is over-hit, resulting in the string peaking in volume and vibrating against the fretboard of the guitar. This manipulation of timbre varies the limited material being improvised upon, maintaining formal function achieved through the use of limited materials. Another example occurs at (01:51), where harmonic beating is utilised in the upper two notes of the voicing. Here, a fretted note is bent slightly sharp in order to clash with an open string, producing a distinct harmonic beating that varies material that would otherwise be static. Before undertaking this research, improvisation in this mode for me was inconceivable, the study has

enabled me to expand upon material with set parameters in an improvisatory context using only timbre as the variable parameter – enabling content informed and containing free improvisation to be utilised when interpreting repertoire.

In all examples mentioned from the different stages of research, various levels of influence and reinterpretation are apparent. Key concepts uncovered by the research supplied a means of utilising free improvisation in the context of repertoire interpretation. Applying these key concepts to my artistic practice in composition, interpretation and improvisation provided a means of reinterpreting the findings, and through doing so, creating new works and an expanded artistic capability. Additionally, I achieved a greater expressive range through the investigation of key materials and concepts outlined by the research.

Chapter 4

4.1 Conclusion

The focus of this research has been to examine and understand how free improvisation can be utilised within the context of repertoire interpretation; in particular, how vastly contrasting approaches can be utilised within the space of a performance yet maintain cohesion as a singular piece of music. As the research was practice led, the purpose of investigating this question was to expand my expressive, interpretive and improvisatory capability. It was decided the most effective means of addressing the research question was to examine an historical model, and, after consideration, the recorded performances of Derek Bailey on *Ballads* were selected for this purpose. Upon this selection, it became apparent that the best means of answering the questions posited by the research, would be to investigate the key materials and means of organisation utilised by Bailey through transcription and analysis. Considering the key materials in the context of utilised organisational approaches prompted a set of key concepts to be established; the application of these key concepts to my artistic practice provided a means reinterpreting the findings, arising in the creation of new works and an expanded artistic capability. Outlined in this chapter will be conclusions drawn from the formulation and use of key concepts, the influence of the research on my artistic practice, outcomes of the research and possible avenues of further research arising from this study.

Considering the established key concepts when utilising free improvisation in the context of repertoire interpretation provides one means of addressing the research question. The key concept of multiuse materials enables composed content to be investigated in a free

improvisation context. As composed content can be abstracted through various approaches common to free improvisation such as contrasting timbre or the exploitation of register, the resulting music will be free in the obvious materials on display, yet still utilising material derived from the composition being interpreted. Thus, timbre for instance can be used initially as a means of abstracting composed material, and through improvisatory development evolve into being utilised as the primary content investigated; prolonged investigation of this material brings about larger formal structures. Utilising materials in these various ways enables one means of reconciling and connecting the contrasting approaches of free improvisation and repertoire interpretation.

Textural differentiation, the next key concept formulated through consideration of the research findings provides another means of reconciling the use of free improvisation within the context of repertoire interpretation. As demonstrated, prolonged investigation of a limited set of materials establishes a textural entity that, if one chooses, can be utilised as a means of formal organisation. If these established blocks of texture are contrasted with some regularity, an expectation of change can arise and be exploited as a means of utilising disparate materials within the space of a single performance – once again enabling free improvisation to be utilised within the context of repertoire interpretation in a single cohesive performance.

Considering all instrumental sound as possible material is the final key concept to arise from the research. This approach, whereby any sound produced from an instrument can be utilised as possible material with which to improvise can, when used in conjunction with the previous key concepts contribute to the successful use of free improvisation within the context of repertoire performance. This key concept had considerable impact as a means of expanding expressive instrumental capability, providing material with which to interpret and deliver both

composed and improvised passages. The instrumental capability arising from this key concept, when assimilated into one's expressive language and utilised in both passages of free improvisation and repertoire interpretation can unify the differing approaches, being a constant throughout contrasting passages enabling free improvisation to be utilised in the context of repertoire interpretation with much greater success.

Practice led investigation of these key concepts, whereby the materials and approaches were reinterpreted in my artistic practice, led to the conclusion that both materials and the means by which they are organised are of equal importance when endeavouring to utilise free improvisation in the context of repertoire interpretation. At the early stages of research, specific materials or devices such as the use non-tonal pitch organisation were thought to be the most important feature of the music and the key to the successful use of free improvisation within the context of repertoire interpretation. Whilst these materials are prominent in the mood established in various passages, observing the organisational processes arising from the investigation of these materials in improvisation demonstrated that almost any materials, if limited in their parameters could be utilised in a similar manner. This prompted combining materials informed by the research with those already established in my improvisatory and compositional language, and, through observing organisational processes outlined by the key concepts, enabled a means of reinterpreting the research findings.

The influence of this research on my artistic practice has manifested in numerous ways throughout the course of the study. As an improviser and interpreter, specific materials and organisational approaches were acquired, incorporated and reinterpreted in performance – an expanded resource of material with which to improvise enabled greater capability in these areas. Investigation of these materials also resulted in the development of a greater expressive

ability, that when applied to new compositions generated throughout the research, provided a means of reinterpreting the research findings in my performance practice. The research, through an expanded sound imagination acquired through the course of the study, also influenced my composition considerably as demonstrated in the previous chapter. The influence and reinterpretation of the research findings, as substantiated by recordings made throughout the duration of the study, greatly influenced my artistic practice, enabling a greater ability to produce new works and communicate as an artist.

The outcomes resulting from this research are numerous. Firstly, the collection of transcriptions of Bailey's performances produced provide a resource for any instrumentalist wishing to investigate the improvisatory language of Bailey, or expand their instrumental and improvisatory capability. Transcription resources akin to those found in this study are scarce, and prior to the undertaking of this research largely unavailable. This collection of new knowledge resulting from the research is now available for performers, researchers and educators. The accompanying analysis is another product of the research available for use by any individual wishing to gain a better understanding of the improvisatory language of Bailey and, by extension, free improvisation as a whole. In particular the identification of textural differentiation and motivic development are concepts underrepresented in literature surrounding Bailey and free improvisation. New knowledge in the form of a collection of recordings and compositions reinterpreting aspects of the research, in addition to my own expanded artistic capabilities, are major outcomes of the research. Additionally, a substantial list of literature surrounding the subject matter is contained in the bibliography, providing a comprehensive resource of reading materials for any interested individual.

The key concepts and new knowledge produced through the course of this research provide numerous avenues for further research. The approach utilised to transcribe and analyse could be applied to other artists working within free improvisation and could also be expanded to analyse entire ensembles working with similar materials. Identified key materials, concepts and organisational approaches could also be utilised in generating educational materials, providing a means of establishing materials for free improvisation and an approach to utilising these materials in various settings. As an improviser, interpreter and composer, I will continue to produce new works informed by the research with a new album scheduled to be released late 2017, continually expanding on the research in a practice-led capacity.

4.2 Transcriptions

Transcription Key

Harmonic:



Pitches articulated as harmonics, these differ greatly in volume due to the use of both natural harmonics and the more difficult to produce harmonics on other frets of the guitar.

Muted Note:



Muted note produced through various means both intentional and unintentional.

Bridge/Nut:



Pitch produced through picking the string either behind the bridge or nut of the guitar.

Bend upwards:



Note raised in pitch through the bending of the string.

Bend at bridge:



Note raised in pitch through pressing down on the string behind the bridge of the guitar.

Hit tailpiece:

Pitch produced through picking or hitting the tailpiece of the guitar.

Hit guitar:

Pitch produced through hitting the guitar with either the palm or plectrum.

Right hand glissando:

Glissando produced by running hand lightly along the string. The pitch indicates which string to glissando, the line following indicates direction.

Left hand glissando:

As above but with the left hand.

Finger between strings:

Two harmonics on adjacent strings and the same fret played simultaneously by placing the finger on the fret board between the strings.

Side of pick:

Utilising the side of the plectrum to articulate both chords and linear material often with great force, accentuating treble frequencies.

Microtonal:

When important to the musical idea, microtonal content in large voicings is indicated as such. Listening to the accompanying recording is required to determine the degree by which each note is sharpened.

Tremolo voicings and resulting melodic contour:

When chord voicings are played with a tremolo (as a result of strumming or raking) and varied slightly. Resulting in indeterminate melodic content, the contour of which is displayed in an ossia staff.

Raked and/or strummed indeterminate material:

Similar to above but with less consistent voicings in use throughout, in these instances the melodic contour alone is approximated. The area of the guitar which is strummed/raked varies greatly, from close to the bridge to directly over the fret board.

Guitar

Laura

(Derek Bailey on *Ballads* 2002, Track 1)

Composed by David Raskin
 Improvisation by Derek Bailey on *Ballads*
 Transcribed by D. Kingston

Freely

6

10

14

18

21

24

27

31

2

33

35

38

43

47

8va

This musical score is for a single melodic line, likely for a flute or a vocal part, spanning measures 33 to 47. The key signature has one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as eighth notes, sixteenth notes, and triplets. A double bar line with repeat dots appears at the end of measure 33. A fermata is placed over a note in measure 38, with an '8va' marking above it. The piece concludes with a double bar line and repeat dots at the end of measure 47.

Guitar

What's New?

(Derek Bailey on *Ballads* 2002, Track 2)

Composed by Bob Haggart
 Improvisation by Derek Bailey on *Ballads*
 Transcribed by D. Kingston

Freely

let ring-----

5 let ring-----

9 let ring-----

13 let ring-----

18 vib-----

21

24

27

Guitar

When Your Lover Has Gone

(Derek Bailey on *Ballads* 2002, Track 3)

Composed by Einar Aaron Swan
Improvisation by Derek Bailey on *Ballads*
Transcribed by D. Kingston

Freely

The image displays a musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures, with measure numbers 4, 8, 10, 12, 14, 18, and 21 indicated at the beginning of their respective lines. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. There are several instances of triplets, indicated by a '3' and a bracket. A wavy line with an arrow pointing down is used as a musical ornament in measures 4, 10, 12, and 14. A dashed line with the text "let ring" is placed above the staff in measure 21. The score ends with a double bar line in measure 21.

2

26

29

31

34

37

40

45

49

51 Rake over fretboard -----| 3

(approx.) 5 3

Rake/strum over fretboard
(approx.) -----

53

3 3 3 3 3

55

3 3 3 3 3

57

3 3 3 3 3

59

3 3 3 3 3

62

3 3 3 3 3

64

3 3 3 3 3

Guitar

Stella By Starlight

(Derek Bailey on *Ballads* 2002, Track 4)

Composed by Victor Young
 Improvisation by Derek Bailey on *Ballads*
 Transcribed by D. Kingston

Freely

let ring-----|

let ring-----|

3 3

8^{va}-----|

let ring-----|

8^{va}-----|

b.b. (f#)

b.b. (f#)

b.b. (f#)

2
36

let ring-----|

39 b.b.

let ring-----|

43 let ring-----|

47

51 rake s.o.p. -----|

55 rake s.o.p. (approx.)

58 rake s.o.p.

60 rake s.o.p. l.h.g. P.S.-----|

3

63 let ring-----|

67 8va let ring-----|

72 8va

76 let ring-----|

79 let ring-----| b.b.

84 3

88 3

4

92 let ring----- let ring----- let ring-----
b.b. b.b. b.b.

96 let ring-----
b.b. let ring-----

100

103

107

109 rake-----
(approx.) s.o.p. (b.p.)

111 h.g.

114 ^{15^{ma}}

Detailed description: This is a musical score for a single melodic line, likely for a guitar or a similar instrument, written on a treble clef staff. The score is divided into eight staves, each containing measures of music. The first staff (measures 92-95) begins with a key signature of one sharp (F#) and a time signature of 3/4. It features triplet eighth notes and 'let ring' markings with 'b.b.' (basso continuo) notes. The second staff (measures 96-99) continues with triplet eighth notes and 'let ring' markings. The third staff (measures 100-102) shows a descending triplet eighth note pattern. The fourth staff (measures 103-106) contains dense, rapid sixteenth-note passages. The fifth staff (measures 107-108) has a few notes with a 'rake' marking. The sixth staff (measures 109-110) includes 's.o.p.' (soprano) and 'b.p.' (basso continuo) markings. The seventh staff (measures 111-113) features a 'h.g.' (high guitar) marking. The eighth staff (measures 114-117) contains a '15ma' (15th harmonic) marking and continues with triplet eighth notes.

let ring-----

116

120

h.t.

123

125

128

131

let ring-----

135

3 3 3

138 (sharp) (sharp) (sharp)

143 (sharp) 8va l.h.g.

The musical score consists of nine staves of music. The first staff (measure 116) begins with a 'let ring' instruction and a dashed line. The second staff (measure 120) includes a 'h.t.' instruction. The third staff (measure 123) has a '3' below it. The fourth staff (measure 125) has a '3' below it. The fifth staff (measure 128) has a '3' below it. The sixth staff (measure 131) includes a 'let ring' instruction and a dashed line. The seventh staff (measure 135) has '3 3 3' below it. The eighth staff (measure 138) has '(sharp)' above it three times. The ninth staff (measure 143) has '(sharp)' above it, '8va' above it, and 'l.h.g.' above it. The score ends with a double bar line.

Guitar

My Melancholy Baby

(Derek Bailey on *Ballads* 2002, Track 5)

Composed by Ernie Burnett
 Improvisation by Derek Bailey on *Ballads*
 Transcribed by D. Kingston

Freely

Rake/strum
 (approx.) -----

6


9 *8va*

13


16

19 *8va*


2 ^{8va}-----|

23 


Rake/strum
(approx.) -----|

27 


Strum w/side of pick
(approx.) -----| Rake/strum
(approx.) -----|

29 


-----|

31 


-----|

34 ^{P.S.-1} 

-----|

37 

-----|

41 

3

Rake/strum
(approx.)

43

rake

45

47

49

Rake/strum
(approx.)

53

P.S. l h.g.

56

l.h.g.

57

58

Detailed description of the musical score: The score is for guitar and consists of eight staves of music, numbered 43 to 58. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. The notation includes various guitar-specific symbols: 'x' for natural harmonics, 'P.S.' for palm slap, and 'h.g.' for hammer-on. Rhythmic patterns include eighth notes, quarter notes, and triplets. Some measures have a '3' above them, indicating a triplet. The score is divided into sections by dashed lines. The first section (measures 43-44) is labeled 'Rake/strum (approx.)'. The second section (measures 45-46) is labeled 'rake'. The third section (measures 47-48) is labeled 'Rake/strum (approx.)'. The fourth section (measures 49-52) is labeled 'Rake/strum (approx.)'. The fifth section (measures 53-54) is labeled 'P.S. l h.g.'. The sixth section (measures 55-56) is labeled 'l.h.g.'. The seventh section (measures 57-58) is labeled 'l.h.g.'. The score ends with a double bar line at measure 58.

4 Rake/strum
(approx.)

61 *P.S.*

64

65

67

71

Detailed description: This block contains five staves of musical notation for guitar, measures 61 through 71. The notation is in treble clef with a key signature of one sharp (F#). Measure 61 begins with a 'P.S.' (Pizzicato) instruction. Measures 61-64 feature complex rhythmic patterns with triplets and sixteenth notes. Measures 65-67 include eighth-note runs and triplets, with some notes marked with an '8va' (octave) symbol. Measure 68 shows a sequence of eighth notes. Measures 69-71 consist of a series of chords, primarily triads and dyads, some with grace notes. The piece concludes with a double bar line at the end of measure 71.

Guitar

My Buddy

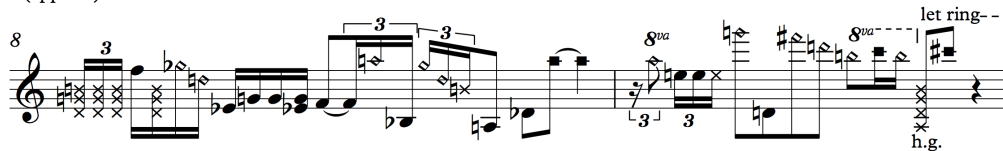
(Derek Bailey on *Ballads* 2002, Track 6)

Composed by Walter Donaldson
 Improvisation by Derek Bailey on *Ballads*
 Transcribed by D. Kingston

Freely



Rake/strum
 (approx.)



2

17

19

21

8^{va}

This musical score consists of three staves of music. The first staff (measures 17-18) features a complex melodic line with many accidentals and triplets. The second staff (measures 19-20) continues the melodic development with triplets and a '3' marking. The third staff (measures 21-22) begins with a measure marked '8^{va}' (octave) and ends with a double bar line. The music is written in a key with one sharp (F#) and a common time signature.

Guitar

Gone With The Wind

(Derek Bailey on *Ballads* 2002, Track 7)

Freely

Composed by Allie Wrubel
 Improvisation by Derek Bailey on *Ballads*
 Transcribed by D. Kingston

let ring-----|

4

7 let ring--| let ring--| let ring-----|

9 let ring-----|

11

15

18 let ring-----|

21 rake s.o.p.!

Rake/strum
(approx.) -----|

23

25

28

30

Guitar

Rockin' Chair

(Derek Bailey on *Ballads* 2002, Track 8)

Composed by Hoagy Carmichael
 Improvisation by Derek Bailey on *Ballads*
 Transcribed by D. Kingston

Freely

5

Rake/strum
(approx.)

9

Rake/strum
(approx.)

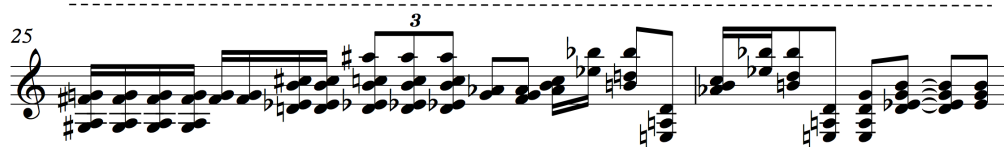
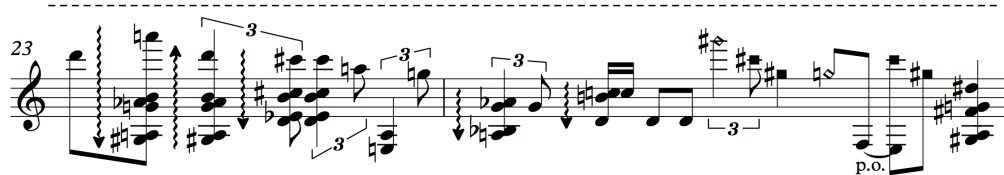
11

13

15

17

2



3

34

The image shows two staves of musical notation. The top staff, labeled 34, contains a melodic line with eighth and sixteenth notes, including triplets and accidentals (flats and naturals). The bottom staff, labeled 36, contains a harmonic accompaniment with chords and accidentals (sharps and naturals). A page number '3' is located above the top staff.

Guitar

Body and Soul

(Derek Bailey on *Ballads* 2002, Track 9)

Composed by Johnny Green
 Improvisation by Derek Bailey on *Ballads*
 Transcribed by D. Kingston

Freely

The score is written for guitar and consists of 23 measures. It features a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various chords, arpeggios, and melodic lines with triplets and slurs. The score is divided into systems of five measures each, with measure numbers 1, 5, 8, 11, 14, 17, 20, and 23 marked at the beginning of their respective lines.

[illegible]

43 3

45

Rake/strum
(approx.) -----|

47

49

52

54

56

58

4

60

62

64

66

69

71

74

78

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of eight staves of music, numbered 4, 60, 62, 64, 66, 69, 71, 74, and 78. The music features various musical notations including eighth notes, sixteenth notes, and triplets. The score includes various musical ornaments and techniques such as triplets, sixteenth-note runs, and grace notes. The notation is complex, with many beamed notes and slurs. The page number 139 is in the top right corner.

81 Rake/strum (approx.) ----- 5

83

85 *g^{va}* f.b.s. *g^{va}* f.b.s.

87 let ring-----|

90

92

Vibrato lowest note -----|

95

97

Guitar

Gone With The Wind

(Derek Bailey on *Ballads* 2002, Track 10)

Freely

Composed by Allie Wrubel
 Improvisation by Derek Bailey on *Ballads*
 Transcribed by D. Kingston

4

7 let ring-----4

10 let ring-----4

14

17

19 *15^{ma}*

21 (*15*)

2

23

25 *15^{ma}*

27 *(15)*

29

31

32

34

36

This musical score is for a single melodic line, likely for a piano or guitar. It consists of eight staves of music, numbered 23 through 36. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and chords. There are several triplets indicated by a '3' over a bracket. A dashed line above measures 25 and 27 indicates a first ending. A repeat sign is present at the beginning of measure 32. The score ends with a double bar line at the end of measure 36.

38 rake----- 3

39

41

43

45

Guitar

Rockin' Chair

(Derek Bailey on *Ballads* 2002, Track 11)Composed by Hoagy Carmichael
Improvisation by Derek Bailey on *Ballads*
Transcribed by D. Kingston

Freely

let ring-----

5 let ring-----

Rake/strum
(approx.)

9

10

Rake/strum
(approx.)

11

Rake/strum
(approx.)

12

14

Rake/strum
(approx.) -----

2

15

16

17

18

rake
s.o.p.

19

Rake/strum
(approx.) -----

20

21

22

The musical score consists of eight staves of music, numbered 15 through 22. The notation is in treble clef with a key signature of one sharp (F#). Measures 15-18 are grouped together, followed by measure 19, then measures 20-22. The music features complex rhythmic patterns, including many triplets and sixteenth notes. Measure 19 is specifically marked 'rake s.o.p.' and contains a series of triplets. The score is divided into systems by dashed lines, with a '2' at the beginning of the first system and a '1' at the end of the second system. The final system ends with a double bar line.

23 $\overbrace{3}$ δ^{va} δ^{va} $\overbrace{3}$

24 $\overbrace{3}$ $\overbrace{3}$

The image shows two staves of musical notation. The first staff, labeled 23, begins with a treble clef and a key signature of one sharp (F#). It contains a triplet of eighth notes, followed by a sixteenth rest, then a series of eighth and sixteenth notes. A measure rest is indicated by a large 'X' over a whole note. The staff concludes with a triplet of eighth notes and a measure rest. The second staff, labeled 24, also begins with a treble clef and a key signature of one sharp. It starts with a triplet of eighth notes, followed by a series of eighth and sixteenth notes, and ends with a double bar line. The notation includes various accidentals (sharps, flats, naturals) and rests.

Guitar

You Go To My Head

(Derek Bailey on *Ballads* 2002, Track 12)

Freely

Composed by Fred Coots
 Improvisation by Derek Bailey on *Ballads*
 Transcribed by D. Kingston

4 let ring-----|

8

12

17

21

let ring-----|

24

28 let ring-----|

Guitar

Georgia On My Mind

(Derek Bailey on *Ballads* 2002, Track 13)

Freely

Composed by Hoagy Carmichael
Improvisation by Derek Bailey on *Ballads*
Transcribed by D. Kingston

5

9

13

let ring-----|

16

20

24

let ring---|

P.S.-----|

2
28

32

36

38

41

44

47

let ring--

Rake/strum
(approx.)

50

52

55

58

62

65

Rake/strum
(approx.)

68

70

72

8va

13

76

79

Rake/strum
(approx.)

80

83

85

88

91

94

Rake/strum
(approx.) -----5

97

100

102

104

106

Guitar

Please Don't Talk About Me When I'm Gone

(Derek Bailey on *Ballads* 2002, Track 14)

Composed by Sam H. Stept
Improvisation by Derek Bailey on *Ballads*
Transcribed by D. Kingston

Freely

Tricky

Transcribed by D. Kingstone

4

8

13

gliss. (left & right hand)

Appendix 1 - List of Recordings & Ensemble Personnel

CD 1 - Kingston/Boden/Haywood/Jackson *Colossus*

Independent Release, Recorded May 2014 for ABC *Jazztrack*.

1. Past Present	2:21
2. Periphery	3:52
3. Yellow Lights	4:13
4. Bloom	6:08
5. Static	1:15
6. So Say We All	3:45
7. Marionette	3:44
8. Pillars	6:15
9. Colossus	4:48

All compositions by Damien Kingston.

Personnel:

Damien Kingston – Guitar

Matthew Boden – Piano

Nick Haywood – Bass

Alf Jackson - Drums

CD 2 - Chapter 3 Examples

Concert and studio performances recorded between 2014-2017.

1. Static	1:15
2. Colossus	4:48
3. Lowercase	5:34
4. Everything Happens To Me	9:50
5. Wells	8:44
6. Directional	9:30
7. Iron pot	4:28
8. Thread That Curls	3:17

All compositions by Damien Kingston except *Everything Happens To Me*, by Matt Dennis.

Personnel Tacks 1-7:
 Damien Kingston – Guitar
 Nick Haywood – Bass
 Alf Jackson - Drums

Personnel Tack 8:
 Damien Kingston – Guitar
 Nick Haywood – Bass
 Tom Robb – Drum

Personnel Tack 9:
 Damien Kingston – Guitar
 Danny Healy – Saxophone
 Tom Robb - Drums

DVD 1:

Recital performance at the Conservatorium of Music, University of Tasmania. Recorded October, 2014.

DVD 2:

Recital performance at the Conservatorium of Music, University of Tasmania. Recorded June, 2015.

DVD 3:

Recital performance at the Conservatorium of Music, University of Tasmania. Recorded November, 2015.

DVD 4:

Recital performance at the Conservatorium of Music, University of Tasmania. Recorded May, 2016.

Personnel for all recitals:

Damien Kingston – Guitar

Nick Haywood – Bass

Alf Jackson - Drums

Textural Blocks & Motives in *Laura* continued:

2

Mechanically informed improvisatory passage concluding with motivic material.

Development of motivic material through sequence, again concluding with motivic reference.

Linear improvisatory passages both concluding with motivic reference.

Improvisatory passage referencing sequential development of motivic material.

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